

**The American prompter and guide to etiquette, comp.
by E. H. Kopp. Containing...full directions for calling
and dancing..**

THE AMERICAN PROMPTER AND GUIDE TO ETIQUETTE COMPILED By E. H. KOPP.

THE JOHN CHURCH CO.

CINCINNATI—NEW YORK—CHICAGO

THE AMERICAN PROMPTER AND GUIDE TO ETIQUETTE

COMPILED BY E. H. KOPP

CONTAINING, IN ADDITION TO EXPLANATIONS OF ALL MODERN DANCES IN
GENERAL USE, FULL DIRECTIONS FOR CALLING AND DANCING ALL THE LATE
STANDARD AND SPECIAL DANCES INTRODUCED BY THE LEADING AMERICAN
PROFESSORS OF DANCING

LC

The John Church Company, Cincinnati, New York, Chicago.

The Art of Dancing is not only necessary, but indispensable to those who are fond of
society.

LC

Copyright , 1896, by The John Church Company. International Copyright .

3

INDEX.

PAGE

Part I. Introduction 7

The Prompter 9

Etiquette for the Ballroom 12

Five Requisites for Dancers 14

Grand Promenade 15

Standard Dance Time 18

Standard Quadrilles 18

Part II. Plain Quadrilles 19

How Couples are Numbered 20

Quadrille Movements 20

Plain Quadrille (Standard) 21

No. 1 21

No. 2 25

No. 3 28

No. 4 33

Library of Congress

No. 5 34

Jig Figures 37

Cheat Figure 38

Basket Figure 38

Dixie Figure 39

Plain Quadrille, by Asher 39

Mariella Quadrille, by Tietzel 40

Masons' Quadrille, by Rutherford 41

Part III. Lanciers 42

Plain Lanciers (Standard) 42

Standard Lanciers, by Beek 43

American Lanciers, by Masters 44

4

Military Lanciers, by Wirth 45

Military Lanciers, by Worthington 47

Sheldon's Deer Park Lanciers 48

Sheldon's Oakland Minuet 49

Gulf City Lanciers, by Chessman 50

Library of Congress

Saratoga Lanciers, by Asher 52

The Two-Step Lanciers, by Stillman 53

Waltz Lanciers 54

New Glide Lanciers, by Rutherford 55

National Glide Lanciers, by Mittmann 56

Contra Lanciers, by Worthington 57

Tally-ho Lanciers, by Worthington 58

Part IV. Varieties 61

Quadrille National Park, by Sweet 61

" Montibello 62

" Caledonian 64

" Caledonian 64

" Le Prince Imperiale 65

" Prince Imperial, by Huntinghouse 66

" Society, by Asher 67

" National, by Wirth 68

" Garden City, by Metcalf 69

Library of Congress

- " Triangle Cotilion, by Masters 70
- " Polacca or Glide, by Asher 72
- " Minuet Polacca, by Masters 73
- " Parisian Varieties 74
- " Prairie Queen 75
- " Prairie Queen, by Rutherford 77
- " Waltz, by Allen 77
- " Waltz, No. 1 78
- " Waltz, Rimpler's Favorite 79
- " Pound's Waltz 79
- " Waltz, by Asher 80
- " De Garmo 81
- " Waltz, No. 2 81
- " Original Mazurka, by Asher 82
- " Minuet, by Mittmann 83
- " Presidential Polka, by Sheldon 84
- " Polka, by Asher 85

Library of Congress

" Royal Guards, by Worthington 86

5

Part V. Contra Dances 88

The Kaleidoscope, by Wirth 88

The Tempete 89

The Tempest 89

The Portland Fancy 90

The Girl I Left Behind 90

The Sicilian Circle 91

The Firemen's Dance 91

The Opera Reel 91

The Money Musk 92

The Ninepin 92

The Virginia Reel 93

Old Dan Tucker 93

Part VI. The German 94

Part VII. New and Popular Round Dances 103

The Positions 103

Library of Congress

The Glide Two-Step, by Asher 104

La Carmencita Waltz, by Wirth 104

Cream City Minuet, by Wirth 105

Rye Waltz (Scotch), by Wirth 106

Wirth Schottische, by Wirth 107

Assembly Glide, by Henshel 108

Chicago Glide, by Gearen 109

The Americus, by Gearen 110

The Society Minuet, by Chambers 111

The Dance Arlington, by Chambers 112

La Veta, by Carr 113

The Tuxedo, by Huntinghouse 113

A l'Avenir, by Masters 114

U. of M. Waltz, by Granger 115

L'Athens, by Granger 116

Agatha Waltz, by Granger 116

The Waltz Oxford, by Granger 117

Library of Congress

The Peacock Stride, by Granger 118

The Badger Gavotte, by Severance 119

Santa Marie, by Severance 119

The Aurora, by Sweet 120

Dance Infanta, by Sweet 121

6

The Pirouette, by Thuma 122

La Zelda, by Metcalfe 123

Dorado Paso, by Metcalfe 124

Harvard Gavotte, by Metcalfe 125

The Carlyle, by Worthington 126

La Reve Polka, by Worthington 127

The Altoona, by Worthington 128

The Narragansett 128

Weary Willie Schottische, by Worthington 128

De la Grand, by Gearen 129

7

THE AMERICAN PROMPTER AND GUIDE TO ETIQUETTE.

Part I.

INTRODUCTION.

THIS BOOK is intended for the use of prompters, both professional and amateur. The contents embrace many well-known quadrilles, as well as a number of the latest and most popular ones by the leading dancing-masters of the United States. Knowing that not one person in a thousand can learn "round dancing" from a printed description, we shall devote very little space to descriptions which can in no way enlighten those seeking information, restricting the scope of this work to that which can be learned from print.

9

THE PROMPTER.

IT is universally conceded that dancing quadrilles without prompting will be the method generally adopted in the near future, but as at the present time there are very few dancers so thoroughly versed in all the figures of the different varieties of quadrilles as to be able to perform them correctly without prompting, a prompter becomes necessary.

Many prompters do not realize the importance of good calling. A good prompter is of as much importance as fine music in making the quadrille a success. Use no more words than are necessary to have the call understood.

Call in a natural voice, and pronounce each syllable slowly and distinctly.

Never strain the voice by calling too loud.

Study the calls thoroughly before attempting to use them in public.

Familiarize yourself with the music to which you are to call.

Never call at the wrong place to please dancers who do not dance correctly.

Library of Congress

Never allow loud speaking or noise of any kind during a quadrille; stop the music and request attention.

Always signal the musicians when you wish them to stop playing.

In large gatherings do not call complicated figures. Let the figures be simple, and be careful to call the same figures for the sides that are called for the heads, as those who are not much acquainted with quadrilles usually take the sides, that they may see the heads execute the figure before being called upon to do the same.

Conform your figures to the customs of those for whom you are prompting.

Never attempt to call a figure the correctness of which, or its adaptability to the music, is uncertain. Very often prompters, not being familiar with the music, call the same figure when there are 24 or 32 measures of music, consequently the music and calls do not correspond.

Prompters should familiarize themselves with the music to which the quadrille is to be danced; it is then a simple matter to choose figures adapted to the music. Most quadrilles contain the same number of measures, but not all; therefore it is advisable to examine the music before deciding what figures to use. Nothing causes more dissatisfaction in a ballroom than a lack of agreement between the music and figures of a quadrille.

Many figures have a coda (finish); usually Nos. 1, 3, and 5, consisting of 8 measures after the first 16 measures. When this is the case, the prompter, to prevent the music from ending at the wrong place, must give the musicians a signal before the beginning of the last 8 measures of calls (that is, at the end of the fourth strain) to play the coda.

This is the only correct strain to finish with in that figure. In case, however, he neglects to give the signal for the coda, he must call 16 measures more.

Library of Congress

For the correct number of measures belonging to each figure, refer to "Quadrille Movements," page 20.

In all quadrilles the dancers should invariably address partners and corners (or center) during the first 8 measures of music to No. 1.

There are 8 measures or one strain of music before the first call to Nos. 1, 2, and 4, and usually 10 (sometimes 12) to Nos. 3 and 5 of all plain quadrilles; unless in the case of some special figure, when the first call to No. 3 or No. 5 is given directly after the first 2 (or 4) measures.

There is no necessity for calling the words in parentheses every time; some need not be called at all. They are added principally in order to give a better understanding of what is intended.

11

Prompters must be careful to give the calls two measures before the beginning of the following strain, so that the figure to be executed may commence with the new strain.

All the calls are given as correctly as possible, and the language employed is that in most general use; still, many prompters prefer to call somewhat as follows:

First Four, or Leads, instead of Heads.

Side Four, " " Sides.

First Couple or First Lead, " " Head Couple.

Right and Left Half, " " Half Right and Left

Swing, " " Turn.

Library of Congress

Eight Hands Around, " " All Join Hands and Circle.

The Other Way, " " Reverse.

Salute, " " Address.

This is a matter of locality; it is best to use terms with which the dancers are familiar if possible.

The prompter should be familiar with the generally accepted rules of ballroom etiquette, as he is often called upon to decide questions involving these rules.

12

ETIQUETTE FOR THE BALLROOM.

Careful study of the three following pages will be extremely beneficial, as the rules of etiquette therein outlined, are everywhere recognized as being eminently proper and correct .

The first duty of a gentleman after entering the ballroom with his partner is to procure a program for her, and to introduce to her his friends.

A gentleman should invariably dance the first number on the program with the lady whom he escorts, or at least offer to do so, and see that she is provided with a partner whenever she wishes to dance.

Always remember that ladies are to be cared for first, and are entitled in all cases to your courtesy and protection.

Should a lady desire to leave before the close of the reception or ball, her escort should cancel her engagements and also his own.

Library of Congress

A gentleman should not ask a lady to dance with him without first being introduced to her.

If a gentleman wishes to dance with a lady with whom he is not acquainted, let him politely ask the master of ceremonies for an introduction.

In asking a lady to dance, be sure she accepts, then allow her to rise before offering your arm.

If a gentleman asks a lady to dance with him and receives a polite refusal, let him not exhibit signs of dissatisfaction if he sees her dancing with another, for in these matters ladies need not explain.

When the dance is finished the gentleman offers his right arm and escorts his partner to her seat, making a bow and thanking her for the pleasure she has conferred upon him.

It is the duty of a gentleman holding a place in a quadrille set to have his partner with him, otherwise he forfeits his place.

Sets should be formed with as little confusion as possible.

Running to obtain a position should be carefully avoided.

The habit of leaving one set to enter another can not be too severely censured, and should not be done unless absolutely necessary, and never without an apology to those remaining in the set.

Rather than dispute as to the right to the occupancy of a place, quietly withdraw from the set.

Never become involved in a dispute if it be possible to avoid it.

A provocation to anger should never be resented in the presence of ladies.

Library of Congress

In company one is not required to defend friends, unless personally addressed.

All should be at ease in the ballroom, just as if at home. No person can be pleasing if conscious of being awkward.

Do not be guilty of practical jokes in a ballroom.

Never take part in a quadrille without knowing something of the figures to be danced.

Loud laughing, sneering at, or commenting on any persons present shows a lack of refinement.

Whistling, stamping of the feet, throwing things about the room, or profanity, are glaring vulgarities.

The ladies' dressing-room is a sacred precinct, into which no gentleman would presume to look; to enter it would be an outrage not to be forgiven.

It is very impolite to galop around or inside of other sets while a quadrille is being danced.

When dancing quadrille, let your arms hang easily, and avoid any display of agility or knowledge of fancy steps.

14

In a march a gentleman should never have two ladies, as it destroys the proper execution of different movements. The right arm is invariably given to the lady.

A lady should never promenade in the ballroom alone, nor enter it unaccompanied.

In ascending stairs with ladies, gentlemen should go beside or before them. It is a gentleman's province to lead, and the lady's to follow.

Library of Congress

The master of ceremonies is privileged to ask any lady or gentleman whether they wish to dance, make himself known, and procure partners for them if they so desire.

Always recognize the lady or gentleman who is director of ceremonies with becoming politeness.

Gloves and hats must always be removed at the supper table.

When there is no program, engagements should not be made until the dance is announced.

Always finish your toilet before entering a ballroom.

FIVE REQUISITES FOR DANCERS.

BY PROF. R. G. HUNTINGHOUSE.

1. **Alertness** —each dancer being at all times awake to the duties required of him or her.
2. **Promptness** in taking places for the execution of a figure.
3. **Silence** and attention during figures.
4. **Obedience** at all times to the conductor during the management of a dance.
5. **Willingness** to sacrifice momentary personal pleasure for the good of others.

15

GRAND PROMENADE.

It often happens that the prompter is asked how the figures of the Opening (Grand) March are to be performed; we therefore give the following illustrations.

Library of Congress

Note —By *head* of the room is meant the end nearest the music; by *foot* of the room the end opposite the music; *left* of room, the left side when facing the music; *right* of room, the right side when facing the music.

March in File. Make a complete circuit around the room, continue till *foot* of the room is reached, march up middle to *head* of the room, gentlemen to the left, ladies to the right, in single file. At *foot* of the room files pass to left of each other, continue circuit to *head* , when partners join and march in couples to right.

Serpentine March. March in couples; at *head* of the room ladies to the right, gentlemen to the left; at *foot* of the room ladies fall in line behind partners, and continue in single file to *head* , where leader turns to the right, completes circuit around the room, passing to right of last lady (end of file), and continues in such manner that he has on his left a line (or lines) of promenaders, and on his right the center of the room, which he approaches by a spiral course. When near the center of room leader turns about (turning to the left) and reverses the process by marching between files of followers and in opposite direction until a single file extends around the room; continues thus to *foot* of room, up the middle to *head* , ladies to right, gentlemen to left, partners join at *foot* , march up middle by couples till in original position.

March in Columns. March by couples to corner at left-hand side of *head* . Turn to right (half around); march down room to *foot* , a few feet from column at left side of room and in opposite direction, at *foot* turn to left (half around) and march to *head* , then turn to right (half around) march to *foot* , etc., till leaders are marching along 16 right side of room; continue around room till line of couples is formed.

March in Platoons. March by couples up middle of room; at *head* first couple to right, second to left, third to right, fourth to left, etc.; at *foot* two lines of couples meet, first couple of each line join, march to *head* four abreast, second couples ditto, etc.; at *head* first four to right, second four to left, third four to right, fourth four to left, etc.; at *foot* two lines of four

Library of Congress

meet, first four of each line join, march to *head* eight abreast, second ditto, etc.; at *head* first eight halt, second ditto, etc. When all have halted, first eight to right and form sets for quadrille, second eight to left, and ditto, third eight to right, fourth eight to left, etc.

In forming sets for a quadrille, to avoid confusion, four couple join hands, form a circle where the set is to be, release hands and the set is formed.

Arches. March by couples to *foot* . Partners of first couple face each other, join hands, raise them, thus forming an arch, second couple passes under, stops next to first and forms arch, third couple passes under arches of first and second, stops next to second, forms arch, etc., till last couple has passed under all the arches, itself forming an arch. Then there is a line of arches. Hands are released, lines separate, so as to leave a space of about six feet. Leader gives signal to music and waltzes with his partner between the lines, second couple ditto, third, fourth, etc., till all are waltzing.

The Cross, or X. March by couples up middle of room; at *head* ladies to the right, gentlemen to the left, march to *foot* . When lady arrives at the right-hand corner and the gentleman the left-hand corner of the *foot* , they face around so that the lady faces the left-hand corner of *head* , and the gentleman faces the right-hand corner of *head* ; march in a straight line towards those corners, *i. e.* , diagonally across the room. At the center of room the line of ladies crosses the line of gentlemen, each lady passing through the space between her own partner and the gentleman following him; at *head* ladies face about to left, down left side of room to *foot* ; gentlemen face about to right, down right side of room to *foot* ; when the same 17 can be repeated, or the leaders can continue until they meet at center of *foot* , and march up the middle by couples. This figure is very pretty when well executed.

In case the Sicilian Circle is to follow the march, march around the room by couples, and stop when the circle is complete. The first, third, fifth, or all the odd-numbered couples turn about so as to face the second, fourth, sixth, or all the even-numbered couples.

Library of Congress

If there are many couples, so that one circle would overcrowd the room, march around the room four abreast until a circle is formed, then stop and form as above, four couples facing each other.

(The Sicilian Circle will be found under the heading of "Contra Dances.")

The Kaleidoscope will be found very pretty and interesting for the opening of the dance. The author lays no claim to any new movements, only to the idea of harmonious combination; something that can be introduced and danced off hand, creating considerable pleasure, especially in assemblies of thirty or more couples.

Explanations will be found under the heading "Contra Dances."

18

STANDARD DANCE TIME.

Dancers are often annoyed by the uneven tempos of orchestras. This fault can be attributed almost wholly to the fact that prompters and leaders are usually business managers only, often poor dancers and inferior musicians, without the slightest knowledge of proper tempo for dancing. It is consequently not to be expected that they should have correct ideas respecting tempo. The remedy for this defect is the practice of playing to the beating of the Metronome (of course, not in public), until the ability to maintain strict (*i. e.* , unchanging) time is acquired.

Although the tempos of dance music (*i. e.* , degrees of movement, fastness, or slowness) vary in different localities, and often in the same locality at different times, according as fashion dictates, still there is an average tempo for each dance, which should be observed as nearly as possible.

Metronome Measures of Music per Minute.

Library of Congress

For waltz $\frac{3}{4}$ time, 62

" redowa (mazurka) $\frac{3}{4}$ " 45 to 55

" Newport $\frac{3}{4}$ " 45

" galop (two-step) $\frac{2}{4}$ " 45 to 65

" polka $\frac{2}{4}$ " 55 to 60

" schottische $\frac{2}{4}$ " 45

" quadrille $\frac{2}{4}$ or $\frac{6}{8}$ " 58 to 68

STANDARD QUADRILLES.

The Plain Quadrille (standard), the Lanciers, the Standard Lanciers, the National Quadrille, Pound's Waltz Quadrille, and the De Garmo should be considered as the standard Quadrilles, and given the precedence always.

19

Part II.

PLAIN QUADRILLES.

This diagram is for the room and sets.

SINGLE FORMATION. *Stage or Music* . DOUBLE FORMATION. *Stage or Music* . G stands for gent , L for lady. Couples should stand seven feet apart .

N. B.—The abbreviation “gent” is used in the “calls” of this book for the sake of brevity and because it is more convenient for “calling” than the full and more elegant word “gentleman,” and is generally “called” in this way.

NAMING AND NUMBERING OF COUPLES IN A QUADRILLE.

The couple standing back to the music is the First Couple, directly opposite is the Second, to the right of the First is the Third Couple, and opposite the Third is the Fourth Couple.

Thus the First and Second Couples are the First Four, or Heads, and the Third and Fourth Couples are the Side Four, or Sides.

In forming for the quadrille, the lady is always at the right of the gentleman.

The march or walking step is the only correct quadrille step.

In dancing quadrilles, the time is marked by steps or counts, two steps being taken to each measure of music.

TABLE OF QUADRILLE MOVEMENTS.

Steps. Measures of Music. First four right and left 16 8 Balance four 16 8 Ladies' chain 16 8 Half promenade 8 4 Half right and left 8 4 Balance all 8 4 Turn 8 4 Forward and back 8 4 Eight hands around 16 8 All promenade 16 8 Grand right and left 32 16 Four hands around 8 4 Forward and salute 8 4 Four ladies' grand chain 16 8 Circle four 8 4 Forward and back six 8 4 Six hands half around 8 4 Right and left six 16 8 Chasse 8 4 Allemande left 16 8 21

PLAIN QUADRILLE (STANDARD).

No. 1. —(8 measures introduction. Address partners and corners.) Heads right and left [8]; balance four (or promenade four) [8]; ladies' chain [8]; half promenade [4]; right and left (to place) [4].

(Repeat with sides.)

Library of Congress

No. 2. —(8 measures introduction.) Head couple forward (and back) [4]; head lady cross over (join opposite couple) [4]; forward three (and back) [4]; two ladies cross over (to head gent) [4]; forward three (and back) [4]; forward and four hands around [4]; forward and back four, half right and left (to place) [8]; all join hands, forward (and back) [4]; circle half around (to the left) [4]; grand right and left (to place) [8].

(Four times.)

By comparing the number of measures of calls with the music it will be observed that the music is played twice for each time the figure is called. Therefore it is advisable to give only three figures in plain quadrilles, as in most sections of the United States that is the limit at the present time.

No. 3. —(Play the music of No. 5. 8 measures introduction.) Heads lead to (the) right, address [4]; change ladies (and) chasse in lines [4]; right and left (all) [8]; ladies' chain [8]; forward all (and back) [4]; turn partner to (original) place [4]; grand right and left [16].

(Repeat with sides.)

As the present style of dancing quadrilles is in the diagonal form, and as No. 3 is diagonal in its present form, the calls to Nos. 1 and 2 can, at the discretion of the prompter, be changed to be called thus:

No. 1. —(8 measures introduction. Address.) Heads right and left with the right-hand couples [8]; balance four (with same couples) [8]; ladies' chain [8]; half promenade [4]; right and left (to place) [4].

(Repeat with sides to the right.)

Library of Congress

No. 2. —(8 measures introduction.) Heads forward (and back) with right-hand couples [4]; head ladies cross over (to same couples) [4]; forward three (and back) [4]; ladies cross over (to head gents) [4]; forward three (and back) [4]; forward (and) four hands around [4]; forward and back [4]; right and left (to place) [4]; all join hands, forward (and back) [4]; circle half around (to the left) [4]; grand right and left (to place) [8].

(Repeat with sides to the right.)

The foregoing should be considered as the standard plain quadrille, *i. e.*, that which is generally used when but one plain quadrille is danced. When there are more than one, it is advisable to vary some of the figures, or all, at the discretion of the prompter. Where this is desired, any of the following figures can be used:

Address partners and corners (or center) during the first 8 measures to all the following figures for No. 1.:

No. 1. —Heads forward and back [4]; turn the opposite (and return to place) [4]; sides forward and back [4]; turn the opposite (and return to place) [4]; balance (to) corners [4]; turn (corners) [4]; (four) ladies cross right hands (and circle) half round [4]; left hand back [4].

(Repeat. Second time four gents.)

No. 1. —Heads forward and back [4]; (forward and) turn the opposite [4]; (heads) right and left [8]; balance all (or balance corners) [4]; turn (or turn corners) [4]; Allemande left [8].

(Second time, sides.)

No. 1. —Heads forward and back [4]; turn ladies to center (facing partner) [4]; chasse (to the right) [4]; turn partner (to place) [4]; balance to corners [4]; turn (corners) [4]; all forward and back [4]; turn partners [4].

Library of Congress

(Second time, sides.)

No. 1. —Heads forward and back [4]; turn ladies in center (face partner) [4]; chasse (to the right) [4]; turn (partner) to place [4]; sides separate (and join heads) in two lines forward [4]; turn the opposite [4]; in two lines forward [4]; turn (partner) to place [4].

(Repeat. Second time, sides.)

23

No. 1. —Heads forward and back [4]; half right and left [4]; Allemande left [8]; sides forward and back [4]; half right and left [4]; Allemande left [8].

(Repeat.)

No. 1. —Heads forward and back [4]; half right and left [4]; sides forward and back [4]; half right and left [4]; all (join hands) forward and back [4]; circle half around [4]; Allemande left [8].

(Repeat.)

No. 1. —Heads right and left [8]; ladies' chain [8]; grand right and left (half) [8]; promenade to place [8].

(Second time, sides.)

No. 1. —Heads forward and back [4]; (two) ladies' half chain [4]; sides forward and back [4]; (two) ladies' half chain [4]; all join hands, forward and back [4]; circle half around [4]; grand right and left (to partner) [2]; promenade to place [6].

(Repeat.)

Library of Congress

No. 1. —Heads right and left with right-hand couple [8]; ladies' chain with left-hand couple [8]; half promenade (with same) [4]; half right and left (to place) [4]; balance to corners [4]; turn [4].

(Repeat with sides to the right.)

No. 1. —Heads right and left with right-hand couple [8]; ladies' chain (with same) [8]; half promenade (with same) [4]; half right and left (to place) [4]; Allemande left [8].

(Repeat with sides to the right.)

No. 1. —Heads lead to the right [4]; four hands around [4]; right and left (with same couple) [8]; ladies' chain (with same) [8]; balance (across and back) [8]; half promenade [4]; half right and left (to place) [4]; Allemande left [8]; grand right and left [16].

(Repeat with sides to the right.)

No. 1. —Heads forward and back [4]; half right and left [4]; heads lead to the right [4]; four hands around [4]; ladies' chain (with same couple) [8]; half promenade (with same) [4]; half right and left (to place) [4].

(Second time, sides lead to the right.)

24

No. 1. —All turn partners with right hand [4]; corners with left (hand) [4]; head couple promenade across (the opposite separate and promenade outside) [4]; head couple return outside (the opposite inside) [4]; chasse all and turn corners [8]; chasse back and turn partners [8].

(Repeat with third, second, and fourth couples.)

Library of Congress

No. 1. —Heads forward and back [4]; (two) ladies' half chain [4]; forward again [4]; (two) gents cross over [4]; sides forward and back [4]; (two) ladies' half chain [4]; forward again [4]; (two) gents cross over [4]; balance corners (all) and turn [8]; all chasse and back [8]; grand right and left (half) [8]; all forward and back and turn partners[8].

No. 1. —Heads forward and back [4]; (two) ladies cross over [4]; forward again [4]; (two) ladies' half chain [4]; all chasse [4]; turn partner [4]; Allemande left [8].

(Second time, sides.)

No. 1. —Heads forward and back [4]; change partners [4]; sides forward and back [4]; change partners [4]; balance corners and turn [8]; (four) ladies forward and back [4]; circle around to place [4].

(Repeat.)

No. 1. —Heads right and left [8]; sides right and left [8]; heads balance four [8]; sides balance (four) [8]; head ladies' chain [8]; side ladies' chain [8]; heads half promenade [4]; sides half promenade [4]; heads half right and left [4]; sides half right and left [4].

No. 1. —All join hands, ladies face out [4]; forward and back [4]; balance all [4]; turn partner [4]; grand right and left [16].

(Second time sides and balance corners.)

No. 1. —Heads forward and back [4]; turn corners [4]; grand right and left (half) [8]; all join hands, forward and back [4]; circle half around [4]; Allemande left [8].

(Second time sides.)

Library of Congress

No. 1. —Four ladies' (grand) chain [8]; all forward and back [4]; turn partners [4]; grand right and left (half) [8]; reverse [8].

(Repeat with four gents' grand chain.)

No. 1. —Four ladies' (grand) chain (half) [4]; four gents the same [4]; four ladies (the same) [4]; four gents (the same) [4]; grand right and left [16].

(Repeat.)

Many experienced prompters use the following **No. 1.** exclusively, varying it occasionally by finishing with—four ladies' chain [8]; balance corners and turn [8]; or grand right and left (half) [8]; all join hands, forward and back [4]; promenade to place [4].

The figure is well known, and dancers invariably feel at ease and well satisfied when beginning a quadrille with this familiar figure.

No. 1. —Heads right and left [8]; balance four (across and back) [8]; ladies' chain [8]; half promenade [4]; half right and left [4].

(Second time sides.)

Or, **No. 1.** —Heads right and left [8]; balance (four) [8]; ladies' chain [8]; promenade [8].

(Second time sides.)

No. 2. —Heads forward and back [4]; cross over [4]; chasse (to the right and back) [4]; cross back (to place) [4]; balance four (or balance all and turn) [8].

(Second time, sides. Second and fourth times, balance corners.)

Library of Congress

No. 2. —Heads forward and back [4]; leave ladies in the center [4]; six hands around outside [4]; turn partners [4]; Allemande left [8].

(Second time, sides. Second and fourth times, gents in center.)

26

No. 2. —Heads lead to the right [4]; four hands around [4]; ladies' chain (with same couple) [8]; half promenade (with same) [4]; right and left to place [4].

(Repeat with sides, two or four times.)

No. 2. —Heads lead to the right [4]; four hands around [4]; right and left (with same couple) [8]; balance all [4]; turn to place [4].

(Repeat with sides, two or four times.)

No. 2. —Heads lead to the right [4]; change partners and chasse out [4]; ladies' chain [8]; chasse by couples [4]; half right and left [4]; chasse by couples [4]; half right and left [4]; ladies' chain [8]; forward and back (all) [4]; turn to place [4].

(Repeat; second time, sides to the right.)

No. 2. —Head (two) ladies forward and back [4]; cross over [4]; all chasse (to the right and left) [8]; all forward and back [4]; turn partners [4].

(Repeat; second time, side ladies.)

No. 2. —All forward and back twice [8]; four ladies' half chain [4]; all promenade half [4]; four ladies' half chain [4]; promenade (to places) [4].

(Second time four gents' half chain)two or four times.)

Library of Congress

No. 2. —Head couple lead to the right [4]; four hands half around [4]; right and left six (with opposite sides) [8]; (head couple) lead to the next (couple) [4]; four hands around [4]; lead to the next (couple) [4]; four hands around [4]; all join hands, forward and back [4]; turn partners [4]; Allemande left [8].

(Repeat with third, second, and fourth couples.)

No. 2. —Heads lead to the right [4]; cross right hands, circle once around [4]; (heads) lead to the opposite [4]; cross left hands, circle once around [4]; all join hands, forward and back [4]; turn partners [4].

(Repeat with sides to the right.)

No. 2. —Head couple lead to the right [4]; cross right hands, circle once around [4]; lead to the next (couple) 27 [4]; cross right hands, circle once around [4]; right and left with next (couple) [8].

(Repeat with third, second, and fourth couples.)

No. 2. —Head lady and opposite gent forward and back [4]; lady cross over [4]; forward and back three [4]; two ladies cross over [4]; forward and back three [4]; turn partners (to place) [4].

(Repeat with third, second, and fourth lady and opposite gent.)

No. 2. —All forward and back [4]; turn partners [4]; four ladies' half chain [4]; (left hand to opposite) promenade half around [4]; four ladies' half chain [4]; (right hand to partner) promenade to place [4]; grand right and left (half around) [8]; all join hands, forward [4]; promenade to place [4]; (all) balance to corners and turn [8].

(Repeat with four gents' half chain.)

Library of Congress

No. 2. —Heads forward and back [4]; (two) gents cross over [4]; sides forward and back [4]; (two) gents cross over [4]; four ladies' half chain [4]; turn partners [4].

(Repeat with ladies cross over, and four gents' half chain.)

No. 2. —Heads lead to the right [4]; chasse out and face sides [4]; all forward and back [4]; turn (partner) to place [4]; balance all (to partner) [4]; turn (partner) [4].

(Repeat with sides to the right, and balance and turn corners.)

No. 2. —Head couple lead to the right [4]; four hands around [4]; leave lady, gent pass to the next (couple) [4]; three hands around [4]; take that lady to the next (couple) [4]; four hands around [4]; leave the lady, gent take your place. Forward (and back) six [4]; four ladies cross over [4]; forward (and back) six [4]; four ladies cross back [4]; all join hands, forward and back [4]; turn partners [4].

(Repeat with third, second, and fourth couple lead to the right.)

(This is a double figure, and should be used only when three figures are called.)

28

No. 2. —(As called by A. J. Rutherford.) First couple forward (and back) [4]; separate (and) cross over (and join opposite couple) [4]; sides right and left [8]; ladies' chain [8]; first four forward (and back) [4]; half right and left (to places) [4]; balance all [4]; turn (partner) [4].

(Repeat with sides.)

No. 3. —Heads forward and back [4]; head lady cross over [4]; forward three (and back) [4]; two ladies cross over [4]; forward three (and back) [4]; forward again [4]; four hands half around [4]; right and left (to place) [4].

Repeat with sides, and third, second, and fourth lady cross over.

Library of Congress

No. 3. —Grand right and left (half) [8]; reverse [8]; four ladies' grand chain [8]; balance all [4]; swing [4].

(Repeat with sides; second and fourth time, four gents' chain.)

No. 3. —Heads lead to the right [4]; change partners and chasse out [4]; right and left (all) [8]; ladies' chain [8]; forward and back (in two lines) [4]; chasse by couples [4]; right and left [8]; ladies' chain [8]; all forward and back (in two lines) [4]; chasse by couples [4]; forward and back [4]; turn (partner) to place [4].

(Repeat with sides to the right.)

(This is a double figure, and should be used only when three figures are called.)

No. 3. —Head (two) gents turn (the) opposite ladies with right hand [4]; side ladies with (the) left [4]; opposite sides with right [4]; partners with left [4]; all join hands, forward and back [4]; turn partners [4]; Allemande left [8].

(Repeat with side gents, and head and side ladies third and fourth times.)

29

No. 3. —Heads forward and back [4]; turn corners (all) [4]; sides forward and back [4]; turn corners (all) [4]; all join hands, forward and back [4]; turn partners [4]; four ladies' grand chain [8].

(Twice or four times.)

No. 3. —Heads lead to the right [4]; gents take two ladies to opposite places [4]; right and left six [8]; balance to partners (all) [4]; turn [4]; heads forward and back [4]; half right and left (to places) [4].

(Repeat with sides to the right.)

Library of Congress

No. 3. —Heads lead to the right [4]; gents take two ladies to opposite places [4]; ladies' continued chain (or ladies grand right and left) [8]; side ladies forward (and back) [4]; turn partners [4]; heads forward (and back) [4]; half right and left (to places) [4].

(Repeat with sides to the right.)

No. 3. —Four ladies cross right hands (circle) half around [4]; left (hand) to partner and gents (cross right hands, circle) half around [4]; left (hand) to ladies and ladies half around [4]; left (hand) to partner and gents half around [4]; grand right and left (half) [8]; all forward (and back) [4]; promenade to place [4].

(Twice or four times.)

No. 3. —Head gent and opposite lady right hand across [4]; left hand back [4]; right hand to partner and balance in a line [4]; circle half around [4]; balance in a line [4]; circle half around [4]; balance corners (all) [4]; turn [4].

(Repeat with third, second, and fourth gent and opposite lady.)

No. 3. —Head gent and opposite lady (or first two) give right hands across [4]; back with left [4]; right hand to partner, balance in a line [4]; promenade half around [4]; ladies' chain [8]; balance four (across and back) [8]; forward and back four [4]; half right and left (to places) [4].

(Repeat with next, next, and last, or third, second, and fourth gent and opposite lady.)

30

No. 3. —Head gent and opposite lady (or first two) give right hands across [4]; left hand back [4]; balance in a line [4]; half promenade [4]; ladies' chain [8]; forward and back [4]; right and left (to place) [4].

Library of Congress

Repeat with third, second, and fourth gent and opposite site lady.)

No. 3. —Heads right hands across, circle ball around [4]; left hand back [4]; Allemande left [8]; grand right and left (half) [8]; join hands, forward and back [4]; promenade to place [4].

(Repeat with sides.)

No. 3. —Four ladies forward and back [4]; cross right hands, left to partners [4]; promenade (in a star) [8]; Allemande left [8]; four ladies' grand chain [8].

(Repeat with four gents.)

No. 3. —Head lady and opposite gent forward [4]; turn in center [4]; six hands around (outside) [8]; balance all (to partners) [4]; turn [4]; all join hands forward (and back) [4]; circle (around) to place [4].

(Repeat with third, second, and fourth lady and opposite gent.)

No. 3. —Head lady and opposite gent forward [4]; turn in center [4]; six hands around (outside) [8]; chasse all [8]; four ladies' grand chain [8].

(Repeat with third, second, and fourth lady and opposite gent.)

No. 3. —Heads forward and back [4]; (two) ladies' half chain [4]; sides forward and back [4]; (two) ladies' half chain [4]; all forward and back [4]; circle half around [4]; grand right and left [4]; promenade (partner to place) [4].

(Twice.)

No. 3. —Heads forward and back [4]; (two) ladies' half chain [4]; sides forward and back [4]; (two) ladies' half chain [4]; grand right and left [2]; promenade (partners to place) [6]; Allemande left [8].

Library of Congress

(Twice.)

31

No. 3. —Heads forward and back [4]; half right and left [4]; heads lead to the right [4]; four hands around [4]; ladies' chain (with same couple) [8]; half promenade (with same) [4]; right and left to place [4].

(Repeat with sides.)

No. 3. —Heads lead to the right [4]; four hands around (to place) [4]; all (join hands), circle (around to place [8]; four ladies' (grand) chain [8]; balance all [4]; turn (partner) [4].

(Twice or four times repeat with sides; second and fourth time, four gents' chain.)

No. 3. —Head lady balance to the right [4]; three hands around [4]; two ladies balance to the next [4]; four hands around [4]; three ladies balance to the next [4]; five hands around [4]; balance partners (all) [4]; turn [4].

(Repeat with third, second, and fourth lady; second and fourth times balance corners.)

No. 3. —All join hands, forward (and back) twice [8]; all chasse [4]; turn corners [4]; chasse back [4]; turn partners [4]; four ladies cross right hands and circle to the left, gents promenade outside (during same time) [8].

(Twice.)

No. 3. —Heads lead (to the) right [4]; change partners and chasse out [4]; ladies' chain [8]; right and left [8]; forward and back (all) [4]; turn partner (to place) [4].

(Second and fourth time, sides to the right.)

Library of Congress

No. 3. —Head lady and opposite gent forward [4]; cross over [4]; double chasse (ladies in center) [8]; double chasse (gents in center) [8]; forward four [4]; turn to place [4].

(Repeat with third, second, and fourth lady and opposite gent.)

No. 3. —Head lady and opposite gent forward [4]; turn with right hand between sides [4]; forward six [4]; six hands half around [4]; forward six [4]; six hands half 32 around [4]; forward and back all [4]; turn partners (to place) [4].

(Repeat with third, second, and fourth lady and opposite gent.)

No. 3. —Heads forward and back [4]; leave lady with sides, two gents cross over [4]; forward six [4]; six hands half around [4]; forward six [4]; six hands half around [4]; head (two) gents forward [4]; turn partner to place [4].

(Repeat with sides.)

No. 3. —Head couple balance to the right [4]; turn opposite lady [4]; balance to (the) next [4]; turn opposite (lady) [4]; balance to (the) next [4]; turn opposite (lady) [4]; balance corners (all) [4]; turn partners [4].

(Repeat with third, second, and fourth couple.)

No. 3. —Head lady and opposite gent forward [4]; forward again, (and) lady cross over [4]; forward three [4]; opposite gent cross over and stop in line [4]; sides right and left [8]; heads circle half around [4]; right and left (to place) [4].

(Repeat with third, second, and fourth lady and opposite gent.)

No. 3. —Heads forward and back [4]; turn the opposite (lady) [4]; chasse (to the right and left) [4]; turn partners [4]; balance corners [4]; turn [4]; Allemande left [8].

Library of Congress

(Repeat with sides.)

No. 3. —Heads forward and back [4]; cross over [4]; sides forward and back [4]; cross over [4]; all forward and back [4]; circle half around [4]; balance all [4]; turn [4].

(Repeat with sides, second time balance corners.)

No. 3. —Head couple lead to the right [4]; lady in (the) center, three hands around [4]; lead to (the) next (couple) [4]; gent in center, three hands around [4]; lead to (the) next [4]; four hands around [4]; Allemande left [8].

(Repeat with third, second, and fourth couple.)

33

No. 3. —Head couple lead to the right [4]; four hands around [4]; (head couple) take two ladies to next couple (and) five hands around [8]; take three ladies to next couple [4]; six hands around [4]; balance partners (all) [4]; turn [4].

(Repeat with third, second, and fourth couple.)

No. 3. —Head lady to the right, gent to the left [4]; three hands around [4]; (head couple) to the next couple [4]; four hands around [4]; pass partner, lead to next [4]; three hands around [4]; balance (partners) all [4]; turn [4].

(Repeat with third, second, and fourth couple.)

No. 3. —Head couple lead to the right [4]; lady in (the) center, three hands around [4]; lead to (the) next [4]; lady in (the) center, three hands around [4]; lead to (the) next [4]; lady in (the) center three hands around [4]; head couple in (the) center, six hands around [8].

(Repeat with third, second, and fourth couple; second and fourth time, gent in center.)

Library of Congress

No. 3. —Head couple forward and back [4]; lead to the right [4]; right and left six (with sides) [8]; (head couple) lead to the next [4]; four hands around [4]; right and left six (with sides) [8]; balance all [4]; turn (partners) [4]; four ladies (grand) chain [8]; grand right and left (half) [8]; forward and back (all) [4]; promenade (to places) [4].

(Repeat with third, second, and fourth couple.)

(This is a double figure, and should be used only when three figures are called.)

No. 3. —Head couple lead to the right [4]; lady in center, three hands around [4]; four hands around the next couple [4]; six hands around the next (couple) [4]; all forward and back [4]; circle (once) around [4]; balance all [4]; turn [4] (or, Allemande left [8]).

(Repeat with third, second, and fourth couple.)

(For No. 4 use any of the No. 3 figures, preferably the one least like the one just used as No. 3.)

34

No. 5. —Heads lead to the right [4]; four hands around (to place) [4]; (all) join hands, circle to the left [8]; (four) ladies (grand) chain [8]; balance corners [4]; turn [4].

(Second time sides to the right.)

No. 5. —Head couple lead to the right [4]; four hands around [4]; right and left (with next couple) [8]; ladies chain (with next) [8]; balance all and turn [8].

(Repeat with third, second, and fourth couple.)

No. 5. — Heads lead to the right [4]; four hands around (to place) [4]; (all) join hands forward and back [4]; circle (once) around [4]; Allemande left [8]; balance corners [4]; turn partners [4].

Library of Congress

(Repeat with sides; second and fourth time, balance partner and turn corners.)

No. 5. —Heads forward (and back) [4]; cross over (or half right and left) [4]; sides forward (and back) [4]; cross over (or half right and left) [4]; grand right and left (to place) [8]; balance all [4]; turn (partner) [4].

(Repeat) finish with—all join hands forward and back [4]; circle half around [4]; promenade (or polka) to seats [8].

No. 5. —Head couple lead to the right [4]; four hands around [4]; six hands around (with next couple) [4]; eight hands around (with next couple) [4]; grand right and left (half) [8]; reverse [8].

(Repeat with third, second, and fourth couple.)

No. 5. —Heads lead to the right [4]; change partners and chasse out [4]; right and left all [8]; ladies half chain (in line) [4]; (ladies) half chain across [4]; half chain in line [4]; half chain across [4]; all forward and back [4]; turn partner to place [4].

(Repeat with sides.)

No. 5. —Head couple promenade (inside of set) [4]; face out (sides form in line) [4]; face partners and give right hand across [4]; forward and back (all) [4]; countermarch 35 [8]; forward and back all [4]; turn partner (to place) [4].

(Repeat with third, second and fourth couple.)

No. 5. —All join hands, forward and back [4]; sides separate and all forward and back [4]; turn partner with right hand [4]; (turn partner) with left hand [4]; all face to the right, grand right and left [8]; all forward (and back) [4]; promenade to place [4].

(Second and fourth time, heads separate.)

Library of Congress

No. 5. —Sides separate, forward and back all [4]; turn partner with right hand [4]; (turn partner) with left hand [4]; (turn partner) with both hands [4]; dos-a-dos [8]; forward and back (all) [4]; turn (to place) [4].

(Second and fourth time, heads separate.)

No. 5. —All join hands, forward and back [4]; circle to the left [4]; turn ladies into center (face out) [4]; join hands (with partner), balance [4]; turn gent into center (face out) [4]; join hands (with partner), balance [4]; Allemande left [8].

(Twice or four times.)

No. 5. —All forward and back [4]; circle around (to place) [4]; head couple lead (to the) right [4]; four hands around [4]; change ladies and lead to the next [4]; four hands around [4]; change ladies and lead to the next [4]; four hands around [4]; change ladies, Allemande left [8].

(Repeat with third, second, and fourth couple.)

No. 5. —Head couple lead to the right [4]; change ladies and turn [4]; lead to the next [4]; four hands around [4]; change ladies, lead to the next [4]; change ladies, and turn [4]; Allemande left [8].

(Repeat with third, second, and fourth couple.)

No. 5. —All forward and back [4]; circle to the left [4]; Allemande left [8]; grand right and left [16]; balance corners [4]; turn partner [4]; balance partner [4]; turn corners [4].

(Twice or four times.)

Library of Congress

No. 5—All forward and back [4]; circle to the left [4]; grand right and left [16]; balance corners [4]; turn partners [4]; balance partner [4]; turn corners [4]; Allemande left [8].

(Twice or four times.)

No. 5. —All forward and back, circle to the right [8]; grand right and left (half) [8]; all forward and back, promenade to place [8]; balance all and turn [8]; four ladies' (grand) chain [8]; Allemande left [8]; balance corners and turn [8].

(Twice.)

No. 5. —All forward and back twice [8]; grand right and left [16]; balance all (and) turn [8]; Allemande left [8]; four ladies' (grand) chain [8]; balance corners (and) turn [8]; four gents' (grand) chain [8].

(Twice.)

No. 5. —All join hands, forward and back twice [8]; ladies forward (and back) [4]; gents forward (and back) [4]; balance (and) turn [8]; grand right and left [16]; all chasse [4]; turn corners [4]; chasse back [4]; turn partners [4]; Allemande left [8].

(Twice.)

No. 5. —Heads right and left (half) [4]; sides (right and left half) [4]; heads [4]; sides [4]; balance partners (and) turn [8]; ladies forward to center, gents around outside [8]; form the basket and circle around [8]; Allemande left [8].

(Twice; second time gents in center.)

No. 5. —Heads right and left (half) [4]; sides (right and left half) [4]; heads [4]; sides [4]; all join hands, forward and back [4]; circle half around [4]; grand right and left (to place) [8].

(Twice or four times.)

No. 5. —Heads right and left (half) [4]; side ladies' chain (half) [4]; heads right and left (half) [4]; side ladies' chain [4]; grand right and left (half) [8]; promenade (to place) [8].

(Repeat with sides right and left and head ladies' chain.)

37

No. 5. —All forward and back, circle around [8]; balance to corners [4]; turn partners [4]; grand right and left (half) [8]; all forward (and back) [4]; promenade (to place) [4]; ladies cross right hands half around [4]; left hand back [4]; right hand to partner, balance [4]; turn partner (to place) [4]; four ladies' (grand) chain [8]; all promenade [8].

(Repeat with gents cross right hands and four gents' chain.)

JIG FIGURES.

Jig figures are very popular at public balls and dances, but should not be given at society dances or private parties unless specially requested.

In these figures the first call is usually given with the beginning of the music, as it is not absolutely necessary for the calls to correspond with the number of strains of music.

Nevertheless, care should be taken to deliver the calls (excepting the first, which, as before mentioned is given with the beginning of the music) two measures before the beginning of the next strain, so that the figure and strain shall end together.

Jig Figure. —(Call when music starts.) All join hands, circle to the left [8]; four ladies to the right and swing [8]; (four ladies) to the next (and swing) [8]; (four ladies) to the next (and swing) [8]; balance (partners) all, and swing [8].

(Repeat with four gents to the right. Twice or four times.)

Library of Congress

The foregoing jig figure is one of the most popular, and can be varied and introduced often, as for instance:

Jig Figure. —All join hands, forward and back [4]; swing partners [4]; four ladies to the right, to the next, to the next, to partner [32]; Allemande left [8]; grand right and left [16].

38

Jig Figure. —(Call when music starts.) Join hands, circle to the left [8]; grand right and left [16]; Allemande left [8]; four ladies' chain [8]; balance corners [4]; swing partners [4]; Allemande left [8]; balance partners [4]; swing corners [4].

(Twice) finish with—join hands, circle to the left [8]; reverse [8]; grand right and left (half) [8]; promenade to seats.

Jig Figure —(Basket.)—(Call when the music starts.) Allemande left [8]; grand right and left (half) [8]; reverse [8]; (four) ladies forward (to the center) [4]; gents circle (outside) [4]; form basket (over the ladies) [4]; circle to the left [4].

(Second time, four gents to the center.)

Jig Figure —(Basket.)—(Call when the music starts.) Balance all and swing [8]; grand right and left [16]; (four) ladies forward (to the center) [4]; gents form basket (over the ladies) [4]; all circle to the left and reverse [8]; Allemande left [8]; balance corners and swing [8]; grand right and left (half) [8]; promenade to place and swing [8].

(Second time, four gents forward to center.)

Cheat Figure —(Can be introduced for No. 2, 3, or 5.) Head lady lead to the right [4]; balance, swing or cheat [4]; balance to next, swing or cheat [8]; balance to next, swing or cheat [8]; balance partners, all [4]; swing [4].

Library of Congress

(Repeat with third, second, and fourth lady and four gentlemen.)

Note —it is optional with the lady leading off from her place to swing any gentleman in the set, as the plan is to cheat the gentleman balanced with.

Basket Figure —(Can be introduced as No. 3, 4, or 5.) Allemande left [8]; gents turn ladies into the center with right hand [4]; all join hands (with partner) and balance 39 [4]; ladies about face, gents form (the) basket (over the ladies) [4]; all balance (as you are) [4]; all chasse (to the right) [4]; turn partners [4].

(Twice or four times. Second time gents into center.)

Dixie. —(Can be introduced for No. 3 or No. 5.) (8 measures introduction.) (The) first lady walk around [8]; (the) opposite gent walk around [8]; all walk around [16]; balance all (and) swing [8]; Allemande left [8].

(Four times, then)

four ladies walk around [8]; four gents walk around [8]; all walk around [16]; balance all (and) swing [8]; Allemande left [8].

PLAIN QUADRILLE. (AS TAUGHT BY PROF. S. ASHER.)

No. 1. —(All salute partners and corners.) Leads right and left [8]; galop across and back [8]; ladies' chain [8]; galop [8].

(Repeat with sides.)

No. 2. —Leads forward and back [4]; right and left to opposite places [4]; forward and back [4]; right and left to your own places [4]; galop across and back [8].

(Repeat with sides, leads, and sides.)

Library of Congress

No. 3. —Leads right hand across [4]; left hand back [4]; cross hands in center of set (ladies cross hands, gents do not) [4]; balance [4]; proceed to opposite places [4]; forward and back [4]; forward to center and turn opposite partner [8]; forward and back [4]; right and left to your own places [4].

(Repeat with sides.)

No. 4. —All swing corners [4]; swing with your own partners [4]; leads forward and back [4]; right and left to opposite places [4]; forward and back [4]; right and left to own places [4]; gallop across and back [8].

(Repeat with sides, leads, and sides.)

40

MARIELLA QUADRILLE. BY A. TIETZEL.

(Music published for full orchestra and piano.)

No. 1. —(8 measures introduction, address partners and corners.) Heads forward and back [4]; half right and left [4]; forward and back [4]; cross over [4]; ladies' chain [8]; promenade [8].

(Repeat with sides.)

No. 2. —(8 measures introduction.) First couple lead to the right [4]; swing the opposite (lady) [4]; swing same lady to next couple [4]; to next [4]; swing to place [8].

(Four times.)

No. 3. —(10 measures introduction.) Heads lead to the right [4]; four hands half right and left [4]; ladies' chain [8]; promenade [8]; balance (to) corners and swing [8].

Library of Congress

(Twice.)

No. 4. —(8 measures introduction.) First couple forward and back [4]; lead lady to opposite place [4]; three forward and back [4]; lone gent forward and join hands [4]; four hands half around [4]; half right and left [4]; promenade [8].

(Four times.)

No. 5. —(2 measures introduction.) All join hands, forward and back [4]; forward again, ladies in circle [4]; gents hands around [8]; all promenade [8]; ladies' chain [8].

(Repeat, then all promenade to seats.)

41

MASONS' QUADRILLE. (BY A. J. RUTHERFORD.)

No. 1. —(8 measures introduction, address partners and corners.) Turn partners with right hand [4]; corners with left [4]; first couple choose across, opposite couple (separate) outside [4]; (separate) return outside [4]; all join hands, forward and back [4]; forward again, turn partner [4]; single promenade (gents to the right, ladies to the left) [4]; turn partners [4].

(Four times.)

No. 2. —First four forward and back [4]; forward, stop in center [4]; chasse by partner, salute [4]; chasse back, salute [4]; four hands around [4]; turn partners [4].

(Twice.)

No. 3. —First four forward and back [4]; forward and change ladies, face sides [4]; side four promenade around first four [8]; right and left all [8]; turn opposite lady to place [4]; balance all [4]; swing [4].

Library of Congress

(Four times.)

No. 5. —First four forward and back [4]; forward and turn opposite [4]; first couple the right and salute [4[???]]; to the next and salute [4[???]]; to the next and salute [4[???]]; to place, all salute [4]; first four right and left [8]; single promenade, all to the right.

(Four times.)

42

Part III.

LANCIERS.

LANCIERS (STANDARD).

No. 1. —(8 measures, address partner and corners). First four forward and back [4]; (forward) turn (the) opposite (lady once around and return to places) [4]; first couple promenade between the opposite (hands joined) [4]; return outside [4]; address corners [4]; turn (corners) [4].

(Repeat with sides, first four and sides, and third, second, and fourth couple promenade.)

Note —the first couple promenade across, the opposite couple separate and promenade across outside of first couple, returning inside, while the first couple separate and return outside.

No. 2. —(8 measures introduction.) First four forward and back [4]; turn (two) ladies into (the) center [4]; chasse [4]; turn partner to place [4]; (sides separate) in two lines forward [4]; turn partner (to place) [4].

(Four times.)

Library of Congress

No. 3. —(8 measures introduction.) First four forward and back [4]; forward again, salute [4[???]]; (two) ladies' chain [8].

(Four times.)

No. 4. —(8 measures introduction.) First four lead (to the) right, salute [4[???]]; lead (to the) left, salute [4[???]]; (lead) to places, salute [4[???]]; first four right and left [8].

(Four times.)

43

No. 5. —(Chord) salute — [???]; grand right and left [16]; first couple promenade [4]; face out (and sides fall in line) [4]; chasse (all) [8]; (counter) march [8]; forward and back [4]; turn to place [4].

(Four times.)

THE STANDARD LANCIERS. (BY HORACE BEEK.)

(Adopted by the American Society of Professors of Dancing, to the exclusion of all other forms of Lanciers.)

Figure 1. —(8 measures introduction.) All forward and back to side couples (heads move to right and sides move to left) [4]; turn opposite with both hands (retire to places) [4]; right hands across (giving hands to vis-a-vis) [4]; left hand back (giving hands to vis-a-vis) [4]; balance to corners (three walking steps forward toward corner, close in first position and repeat backward) [4]; turn with both hands (forward again toward corner and turn, retiring to places) [4].

Figure 2. —(8 measures introduction.) All forward and back (toward center, taking only partner's hand) [4]; ladies to center (facing center, no bowing) [4]; gents walk around to

Library of Congress

left [8]; form large circle, move to left (walk quite around to places) [8]; (second and fourth time, gents to center, no bowing, and ladies walk around).

Figure 3. —(8 measures introduction.) All forward and back (toward center, taking only partner's hand) [4]; forward and salute slowly [4[???]]; four ladies' chain [8]; (second and fourth time, ladies take gents' right arms, all promenade, gents not crossing hands in center).

Last Figure. —(Chord [???] introduction.) Grand right and left half around [8]; right hand to partners, make half turn, and right and left to place, salute partner (the salute is omitted when half around) [8]; first couple face out (taking lady's hand, gent will lead the lady out) [4]; 44 third and fourth couples follow [4]; all slide to left (four slides) [2]; balance forward with left foot [1]; balance backward with right foot [1]; slide to right [2]; balance forward with right foot [1]; balance backward with left foot [1]; countermarch to opposite line (ladies going to right, gents to left) [2]; all forward and back [4]; turn partners with both hands to places [2].

Note .—Balance forward to be made by stepping forward, count *one* ; point disengaged foot in second position, count *two* ; one measure.

Balance backward to be made by stepping backward, count *one* ; draw free foot to first position, placing weight upon it, count *two* ; one measure.

AMERICAN NATIONAL LANCIERS (DIAGONAL). (ARRANGED BY E. WOODWORTH MASTERS, AND ADOPTED BY THE AMERICAN NATIONAL ASSOCIATION OF MASTERS OF DANCING.)

(Commence by addressing partners, then joining hands with partners. Address the center. "A general address.")

Library of Congress

No. 1. —(8 measures introduction, address.) Heads forward to the side couples on their right, and back [4]; turn the opposite with both hands, and return to place [4]; head couples join hands, and cross between sides [4]; sides return to place between the heads [4]; address corners, turn corners [8].

(Sides repeat to right, etc.)

No. 2. —(Introduction.) Heads forward and back to the side couple on their right [4]; ladies forward, turning to face partners, address [4[???]]; all “walk” to the right and left [4]; turn partners to place [4]; promenade, arm in arm, around opposite couple by gents joining left arms [8].

(Sides repeat to right, etc.)

No. 3. —(Introduction.) Heads forward and back to side couples on their right [4]; forward, address, return to place [4[???]]; ladies' chain [8].

(Sides repeat to right, etc.)

45

No. 4. —(Introduction.) Heads lead to the right, address [4[???]]; exchange ladies, lead to the opposite, address [4[???]]; exchange ladies, lead to place, address the opposite couple or center [4[???]]; right and left with side couples on the right [8].

(Sides repeat, which will leave all at original places.)

(Note .—Exchanging ladies, the gents extend right hand, the ladies present left hand.)

No. 5. —(Introductory chord, address partners.) Grand right and left half way round, pass partner, turn and address [8]; return in the same manner, addressing partner at place [8]; first couple promenade and face out at place, side couples lead in (in rear) [8]; couples glide to the side four steps and return (twice), separate, face partners [8]; head couple lead

Library of Congress

down the center and back, forming in line [8]; all forward and back in lines, turn partners to place [8].

(Couples promenade and face out in rotation, as first, third, second, fourth. End with first strain. Each number to be danced alternately by heads and sides.)

MILITARY LANCIERS. (BY PROF. A. C. WIRTH.)

No. 1. —(8 measures.) Address (a la militaire.) First four grand right and left (performed by two couples only) [8]; (when first four have almost finished the above, side four forward to center and form arches, third gent with fourth lady, fourth gent with third lady, and is called) sides forward, form arches (taking their time from the above 8 measures), first couple pass under the arch, second separate and pass outside [4]; second couple pass under, first couple outside [4]: turn corner with fight hand, partner with left hand [8].

(Four times, sides repeat.)

No. 2. —(8 measures introduction.) All forward, gents in center, back to back, ladies return to place [4], address 46 (gents a la militaire) ladies courtesy [4[???]]; gents chasse, and ladies sentinel march [4]; (gents four steps forward and four steps back to center, without turning, ladies march to corner of set, turn to right and return to place, see diagram); turn partner to place [4]; all join hands forward and back [4]; turn partners [4].

(Four times.)

No. 3. —(8 measures introduction.) All forward and back [4]; face partners, address (a la militaire) and face the center of the set [4[???]]; four ladies' grand chain [8].

(Four times.)

Library of Congress

No. 4. —(8 measures introduction.) First four lead to the right, address (militaire) [4[???]]; circle [our hands half around, address (militaire) [4[???]]; half right and left, side four right and left, first four to place, side four to place [8].

(Four times, sides repeat, first four to left, etc.)

No. 5. —(Chord, address militaire.) Grand square [16]; first couple promenade (inside of set), face out in place, third and fourth couple fall in line, face partners and address (a la militaire) [8[???]]; cross over, address (a la militaire, same as chasse, but use walking steps) [4[???]]; cross back, address (a la militaire) [4[???]].

(Repeat with third, second, and fourth couples.)

Note .—All the walking steps must be taken with a military air and precision. Address only at the beginning of the first and fifth numbers. Address a la militaire, gents raise the right hand, touch tips of fingers just above temple, then carry the hand diagonally from the head 12 inches and drop the arm to the side.

DIAGRAM.

(To be performed as though the set was perfectly square.)

47

MILITARY LANCIERS. (BY J. N. WORTHINGTON.)

No. 1. —(8 measures introduction, salute partners and corners.) Heads forward and back [4]; countermarch [4]; head couple march across (opposite separate) [4]; return outside [4]; all forward and back across corners [4]; countermarch [4].

Note .—For address, make right hand salute instead of courtesy or bow.

Library of Congress

No. 2. —(8 measures introduction.) Heads forward and back [4]; leave ladies in center [4]; ladies turn side gents (with right hand) [4]; (turn) partner with left hand, forming two lines [4]; forward and back (all) [4]; turn to place [4].

(Repeat with sides.)

No. 3. —(8 measures introduction.) Heads forward and back [4]; forward (again), take opposite ladies' right hands, face side (and) salute [2[???]]; take opposite side ladies' left hands and return to place [2]; ladies cross fight hands, circle (entirely) around to places [8].

(Four times.)

No. 4. —(8 measures introduction.) Heads (lead) to the right and salute [4[???]]; (lead) to the left and salute [4[???]]; (lead) to places and salute [4[???]]; heads, right and left with corners (to the right) [8].

(Repeat with sides.)

No. 5. —(4 measures introduction, salute.) Arm in arm promenade (ladies take gents' right arms) [8]; reverse [8]; head couple (continue the) promenade (inside of set), stop, face out [4]; sides fall in (line) [4]; chasse [8]; march (gents outside) [8]; forward and back [4]; turn (partner) to place [4].

(After the fourth time, take position for waltz (4 measures), all waltz around the room.)

48

SHELDONS' DEER PARK LANCIERS.

(By permission of Prof G. T. Sheldon)

No. 1. —(**The Arches.**) All forward and back [4]; leads join hands with couples to (the) right and around [4]; (arches) gentlemen take (the) left hand of partners (leads face right,

Library of Congress

sides left) pass under, sides over, alternate, (until in places) [8]; all forward to corners and turn (corner partners) [8].

(Four times, second and fourth time, sides to the right.)

No. 2. —(The Wreath.) All forward and back, ladies join hands [8]; gents join hands (and) pass (once) around to right, (raising the arms) pass right hand over (the head) of partner (forming wreath) [8]; all around to left (and) turn partners [8].

(Four times.)

No. 3. —(The Wheel.) All forward (and back), salute opposite [8[???]]; ladies cross right hands, pass to opposite places, turn (and) cross left hands, (giving) right to partner (and) return to place [8].

(The gentleman having gone to right to opposite place will take partner's hand, placing left hand on her shoulder, continuing to place and salute.)

(Four times.)

No. 4. —(The Graces.) Side ladies give left hand to leading gentlemen, right to lady (thus joined) forward and back twice [8]; pass hands to front, forward and back (again) [4]; three hands around (and) turn partner (to place) [8].

(Four times, second and fourth times, leading ladies to sides.)

No. 5. —(The Grand Square.) The square [16]; leads forward and back, pass out to corners [8]; all balance in line, turn corner partners [8]; forward and back, turn partners (to place) [8]; turn corners [8].

(Four times, finish with grand square.)

SHELDON'S OAKLAND MINUET.

(By permission of Prof. Geo. T Sheldon.)

No. 1. —Leads (gents giving hand to partner and left to opposite gent) promenade around each other (and) salute couples to left (while sides give right hands and balance in place) [8]; cross hands with sides, and around [8]; right and left to places [8].

(Sides the same.) Lead to front and through, back, the other way [32].

No. 2. —First couple face out, sides in center, join hands (and) balance on line [32]; right hands (and) change places, join hands (and) balance (on line) [16]; left hand back (and) balance (on line) [16]; all to places [8].

(Four times.)

No. 3. —All forward (and) ladies join hands in center [8]; gents join hands around to right, raising hands, passing over partner's head (same time ladies balance) [8]; all around to left (and) join partners at place [8].

(Four times.)

No. 4. —Leads to right sides, left pass through (and) salute opposite couples on next place [8[???]]; cross hands and around [8]; through to next place, join hands and around [16].

(Repeat.)

No. 5. —Right hand to partner, turn ladies' backs to center [8]; ladies join hands (and) around to opposite place (same time gents promenade in opposite direction to (the) same place) [8]; left hand to partner (and) turn gents to center [8]; gents to right to places (ladies

Library of Congress

the other way) [8]; turn partners to place [8]; all forward, back, right, left, salute, to seats [16].

50

GULF CITY LANCIERS. (By C. F. CHESSMAN.)

No. 1. —Head forward (and) back with right side couples [4]; forward again (and) turn opposite with both hands (and) stop in two diagonal lines (close to each other), thus: [4] •

All step one step diagonally forward (with left foot, which brings all in line), back with right, twice, thus: [4] •

Turn opposites with both hands and all back to places [4]; turn partners (completely around) with right hands and go to corners (and) address [4[???]]; turn corners with right hands and back to places (and) address [4[???]]. (Second and fourth times, heads to the left.)

No. 2. —All forward to (the) center and back [4]; turn partners with right hand and ladies (go) to (the) center, face partners (and) address [4[???]]; dos-a-dos (ladies going back to center) [4]; all (go) to the right (four steps, lady and gent meeting at corner of set) [2]; gents give right hand to new partner's left and return to place (facing each other) [2]; all promenade half around, (gents to the right outside, ladies to the left inside) [4]; (when meeting new partners opposite) gents give right hands to ladies' left 51 and (continue the) promenade around to gent's place (together) [4].

(Repeat three times to regain original partners.)

No. 3. —All forward to (the) center [2]; (each) gent turn lady on (his) left with right hand [2]; take partner's right hand with (his) left (and go) to place (and) address [2[???]]; all forward to center (and) stop, facing partners [2]; ladies' half double chain (and) gents promenade

Library of Congress

(around) to the right [4]; meet partners opposite to places, turn (them) half around with left hands (and) gents' half double chain to places (and) ladies promenade around [4].

(Four times.)

No. 4. —Heads forward to (the) center, change partners (and) go to sides (and) address [4[???]]; side couples pass between head couples and right and left (without turning) to opposite places [4]; (during the same time head couples turn half around with left hands and stop in side couple's place and address) side four lead to (the) right (and) all address present partners [4[???]]; pass partners (and) go to corners (and) address [4[???]]; gents take corner ladies' left hand (with his right) and go to center [2]; back to place with last partner, turning half around with left hand [2].

(Repeat three times to regain original partners; second and fourth times sides go to the center.)

No. 5. —All go to the corners (gent to left, lady to right) [2]; gents take corner lady to (the) center [2]; take partners (and go) to place [2]; turn partner half around with right hands [2].

(Repeat above with other corners.)

Head couples promenade (around each other, the gents locking arms in the center), side couples fall in, third behind first, and fourth behind second, and all face partners (thus, • there are two ladies and two gents in each line [8]; (all give) right hand to partner, cross over (and address [4[???]]; left hand back (and) address [4[???]]; all march (the 52 first couple leading down the center, the others following, separate at bottom of set and form two lines opposite) [8]; all forward and back [4]; all forward (again) and turn to place [4].

Note. —Second time side couples promenade and third couple leads the march; third time second couple and fourth time fourth couple leads the march.

SARATOGA LANCIERS.

(As taught by Prof. S. Asher.)

No. 1. —Leads forward and back with side couples on their right [4]; forward and turn vis-a-vis (in same direction) [4]; tiroir (in same direction, head couple passing between side couples; returning, side couples between head couples) [8]; all balance corners [4]; turn corners [4].

(Second time, the couples move in the opposite direction; third time, side couples to the right, and in the tiroir the side couples pass between the leads; returning, the leads pass between the sides; fourth time, sides to the left.)

No. 2. —All forward (to center) and back [4]; place ladies in center (facing partner), courtesy and bow [4[???]]; all chasse to right and left [4]; turn partners to place [4]; promenade round, arm in arm [8].

(Four times.) (Second time, gents to the center.)

No. 3.—All forward (towards center) and back [4]; forward again, salute vis-a-vis, and return to places [4[???]]; ladies' double chain [8].

(Four times.) (Second time, gents' double chain.)

No. 4. —Leads to the right and salute [4[???]]; retain partner, take side ladies and leave them at opposite places [4]; leads return to (own) places [4]; leads right and left with side couples on the right [8].

(Second time, leads to the left and salute, then lead 53 side ladies to their proper places; third time, sides to the right; fourth time, to the left.)

Library of Congress

No. 5. —Half grand chain (finishing by turning partners with right hands) [8]; half grand chain, reverse [8]; first couple face outward (side form in line) [8]; all slide in line (using redowa step sideways in place, in order of march, without turning, then slide to (the) right, then to the left, then to the right [8]; march [8]; all forward and back in two lines [4]; turn partner to place [4].

(Four times.)

THE TWO-STEP LANCIERS (BY D. B. STILLMAN.)

No. 1. —(8 measures for salutes to partners and corners,) First four forward and back with right-hand couple [4]; forward again (and) swing (the) opposite ladies (return to place) [4]; first four pass between the side couple, returning outside [4]; all two-step [8].

(Second time, sides to the right, third time, first four to the left; fourth time, sides to the left.)

No. 2. —(8 measures introduction.) All forward and back [4]; forward and swing ladies into the center, facing partner [4]; right chasse [4]; turn partner (to place) [4]; all two-step [8].

(Third and fourth times, gents into center.)

No. 3. —(8 measures introduction.) All forward and back [4]; forward again and salute [4[???]]; all two-step [8].

(Four times.)

No. 4. —(8 measures introduction.) First couple (lead) to the right, salute, (and) change ladies [4[???]]; lead to (the) next (couple), salute, (and) change ladies [4[???]]; lead to (the) next (couple), salute, (and) change ladies [4[???]]; all two-step [8].

(Repeat with the third, second, and fourth couples.)

Library of Congress

No. 5. —Address partners [2[???]]; grand right and left half around [8]; reverse [8]; first couple promenade (inside 54 of set), face out [4]; sides form a line [4]; all chasse to the left (using four two-steps to the side or eight slides) return (in the same way) [8]; first couple two step around the set, third couple follow, second and fourth couples follow [16].

(Four times.)

WALTZ, LANCIERS.

No. 1. —(Introduction.) Address partners and corners [8]; all join hands forward and address center [8]; heads forward and back [8]; forward and turn the opposite (once around) [8]; head couple waltz between the opposite (note) [8]; promenade back [8]; all waltz [16].

(Repeat with third, second, and fourth couples.)

Note .—The head couple waltz across while the opposite couple separate and promenade across outside of them, returning vice versa.

No. 2. —Heads forward and back [8]; turn ladies into the center (facing partner) [8]; chasse [8]; in two lines forward (sides separate and join heads) [8]; all waltz [16].

(Repeat with sides.)

No. 3. —Heads forward and back [8]; forward again and salute [8[???]]; heads waltz [16].

(Repeat with sides, finish with)—

All join hands forward and back [8]; forward again and salute [8[???]]; all waltz [16].

No. 4. —Heads (lead) to the right and salute [8[???]]; (lead) to the left and salute [8[???]]; lead to places and salute [8]; all waltz [16].

Library of Congress

(Repeat with sides, third time heads to the left.)

No. 5. —Grand right and left (half around) [8]; waltz to places [8]; (the above first time only) head couple waltz (inside of set) [8]; face out (and sides fall in line and all face partners) [8]; all chasse across and salute [8]; all chasse back and salute [8]; head couple waltz down the center (and back) [16]; in two lines forward and back [8]; all forward and waltz [16].

(Four times.)

55

NEW GLIDE LANCIERS.

BY A. RUTHERFORD.

No. 1. —(8 measures introduction.) Address partners and corners. First four to the right, forward and back [8]; forward again, turn (the) opposite once around [8]; right and left (all) [16]; all waltz [16].

(Repeat with sides to the right.)

No. 2. —(8 measures introduction.) First four to the right, forward and back [8]; half right and left [8]; chasse all [8]; half right and left (to places) [8]; all waltz [16].

(Repeat with sides, finish with)—

All join hands forward and back [8]; forward again and salute [8]; all chasse (past partner) [8]; turn partner [8]; all waltz [16].

No. 3. —(8 measures introduction.) First four to the right, forward and back [8]; ladies' chain [16]; all forward and salute [4[???]]; take waltz position [4]; all waltz [16].

Library of Congress

(Repeat with sides, finish with)—

All join hands forward and back [8]; four ladies' (grand) chain [16]; all forward and salute [4]; take waltz position [4]; all waltz [16].

No. 4. —(Chord, [???) salute partners.) First two ladies turn opposite gents with (the) right hands [8]; (side gents with left hands) [8]; (opposite side gents with right hands) [8]; (partners with left hands) [8]; grand right and left (half around) [8]; all waltz [16].

(Repeat with side, two ladies and first two gents and side two gents.)

56

NATIONAL GLIDE LANCIERS. (BY PROF. W. F. MITTMAN.)

No. 1. —(8 measures introduction.) Address partners, first four forward and salute [4]; change partners and salute side couples [4]; first four to place and all salute [4]; first four right and left [8]; take waltz position [2]; first four (or all) waltz [16]; all promenade once around set [8].

(Repeat with sides.)

No. 2. —(8 measures introduction.) First four forward and back [8]; chasse [4]; half right and left (to place) [4]; all turn corners with right hand and partner with left [8]; take waltz position [2]; first four (or all) waltz [16]; all promenade once around the set [8].

(Four times.)

No. 3. —(8 measures introduction.) All face corners, join right hands, pass, and salute [4[???]]; pass back (by joining left hands with corners and right hands with partners) ladies face out [4]; all balance and turn partners to place [8]; take waltz position [2]; all waltz [16]; all promenade [8].

(Four times.)

No. 4. —(4 measures introduction.) Grand right and left [16]; first couple lead around the center, gentleman leave lady in the center facing each other; second, third, and fourth couple the same [8]; four ladies forward and back [4]; gents forward and turn partner to place [4]; take waltz position [4]; all waltz with lady on the right (around the set to gents place) [16].

(Second time, third couple lead around the center; third time, second couple, and fourth time, fourth couple.)

57

CONTRA LANCIERS. (BY J. N. WORTHINGTON, MASTER OF DANCING.)

First Formation .

Second Formation .

First Figure. —(8 measures introduction.) All forward and back [4]; forward and turn [4]; first couples promenade across, seconds outside [4]; seconds promenade back (to places), first outside [4]; all forward and back [4]; forward and turn opposite lady, (and) stop in second formation [4].

Second Figure. —(8 measures introduction.) All forward and back [4]; forward (and) leave lady in the center, (facing partner) [4]; chasse [4]; turn partner to place, (forming line) first formation [4]; forward and back [4]; forward and turn opposite lady into second formation [4].

(Danced four times.)

Third Figure. —(8 measures introduction.) All forward and back [4]; forward and salute [2[???]]; change partners, back to places [2]; ladies' chain (at end of ladies' chain, stop in second formation) [8].

(Danced four times.)

Fourth Figure. —(8 measures introduction.) First couples forward (slowly) to second couples, salute [4[???]]; turn half around (gent being the pivot), salute [4[???]]; to places, all salute [4[???]]; chasse by couples (to the right) 58 [4]; half right and left [4]; chasse (again) [4]; half right and left (to places) [4].

(Danced twice or four times.)

Note .—By repeating the first strain of music, there will be measures enough to go through the dance once.

Fifth Figure. —(4 measures and [???] introduction.) Ladies' chain across (then) on the line (from right to left and left to right); across (again then) on the line (to places) [16]; cross right hands (and) circle half around (the foul in the center) [4]; back with the left, take partner's right hand [4]; promenade (in a star) [8]; balance (in a star) [4]; turn into second formation [4].

(Danced twice or four times.)

Note .—Where the room is in shape to do so (square), and there are enough couples to form a circle around the room, the couples can change by making a forward and back movement (four measures), and passing through to the next couples, dancing each figure with a new vis-a-vis, making the change while the introductory strain to each figure is being played, except the fifth, where there are only four measures of music for introduction. "Pass through and salute new couples" would be the call. Or at the end of each figure waltz to the next couples, finishing with waltz around the room.

TALLY-HO LANCIERS. (By J. N. WORTHINGTON.)

No. 1. —(8 measures introduction.) Heads forward and back [4]; forward and swing (forming bridge in center) [4]; third (couple) pass under, fourth outside [4]; returning, fourth pass under, third outside (to places) [4]; heads face sides (and) all balance [4]; swing (the one in front) all (going) to places [4].

(Four times. Second time, second couple pass under first, third time the fourth, etc.)

No. 2. —Heads forward and back [4]; forward (and) swing opposite, stop facing sides (with new partner) [4]; chasse from center (and) balance [4]; swing, forming 59 lines on side stations (with side couples on end of line) [4]. (The gentleman should be careful to stop with lady to his right.) Forward and back (the side couples move across the line towards partner, at the same time the heads go to center, towards partner) [4]; forward and turn to places [4].

(Twice or four times.)

No. 3. —All forward (to center) and back [4]; forward again, turn (and) salute partner [2[???]]; back to places [2]; ladies' chain across corners (head ladies to the right, side ladies to left) [4]; ladies' chain across the next corner (stopping in opposite places) [4]; all forward and back [4]; forward again and salute partners [2[???]]; back to places [2]; gents turn lady to (the) left (with right hand entirely around) [4]; pass and turn next lady (partner) with left and stop [4].

(Repeat, when all will be in their proper places.)

No. 4. —Heads lead to the right and salute [4[???]]; back into opposite places (first to second place, second to first place), sides following and salute [4[???]]; sides back into opposite places (third to fourth place, fourth to third place), salute partners [4[???]]; right

Library of Congress

and left across the corners (heads to the right, sides to the left) [4]; across the next corner (to places) [4].

(Twice or four times. Second and fourth times sides go to the right, in the right and left.)

No. 5. —Promenade chain (at the pause in the introduction of the music take partner's left hand, heads face sides to the right, sides face the couples to the left, all move forward, sides raising their hands, heads pass under, then heads raise hands and sides pass under, etc., to places and turn partners) [16]; sides promenade (around in the center), stop, facing first couple (fourth, third, second) [8]; chasse from center (and) balance (the three couples chasse, the first going down the center, crossing over at the foot) [4]; chasse back (and) stop in column (the first couple separating going back to the head, lady on ladies' side, gent on gents' side, stop in place, face partners, making 60 a bridge) [4]; march (the three couples pass under the upraised hands of the first couple, separating, passing around first lady and gent, and stop alongside of them, fourth next to first, third next to fourth, etc.) [8]; take waltz position, waltz [16], stopping in places in set.

(Four times. For finish, waltz around the room.)

61

Part IV.

VARIETIES.

THE NATIONAL PARK QUADRILLE. (BY CLIFFORD G. SWEET.)

The set is formed same as an ordinary quadrille. Each gentleman has two partners, one at his right and one at his left. Polka or plain quadrille steps may be used, according to the ability of the dancers.

Library of Congress

Introduction to Nos. 1 and 3. Four gentlemen step to center of set, face and salute partners and return to places.

Introduction to Nos. 2 and 4. All join hands and salute to center of set.

No. 1. —(4 measures introduction.) Two head gentlemen turn right-hand lady [4]; two head gentlemen turn left-hand lady [4]; half promenade with right-hand lady [4]; half right and left (to place) with right-hand lady [4]; four gentlemen turn left-hand lady to center (of set) [4]; polka with right-hand lady [12].

(Play twice for heads, then for sides.)

(Note .—Use glide polka in dancing around the set.)

No. 2. —(4 measures introduction.) Heads forward and back, leave ladies in center (back to back) [8]; (NOTE.—Gentlemen step back to places; ladies face their own place.) Chasse (four steps forward and back) [4]; three hands around to places [4]; four gents turn left-hand lady to center, (etc.) [16].

(Play twice for heads, then for sides.)

62

No. 3. —(4 measures introduction.) Heads forward and back [4]; turn opposite (and back to places) [4]; all join hands, forward and back, three hands around to places [8]; four gents turn left-hand lady to center, (etc.) [16].

(Play twice for heads, then for sides.)

No. 4.—(4 measures introduction.) Heads lead to sides, salute [4[???]]; to opposite side, salute [4[???]]; (then) to places [4]; first couple face out (sides fall in line) [8]; all chasse (or glide polka to right and back twice) [8]; (the) ladies countermarch [4]; (coming back to

Library of Congress

where they started from.) All forward and back [2]; three hands around to places [2]; four gents turn left-hand lady to center, etc. [16].

(Play four times.)

Note .—When we say *couple* we mean a gentleman and his two partners. On the last 16 measures of each number the left-hand ladies are turned to the center by the gentlemen, where they can remain idle or cross hands once around and back. After they all polka, the gentlemen leaves the one just danced with on his left, and the four ladies in the center step on his right, thus giving each lady an equal chance. When they turn right-hand lady, both give right hand, when they turn left-hand lady, both give left hand. Every time they turn, except in No. 3, only one hand is given. When the ladies countermarch, the gentlemen mark time. Don't play march too fast, or try to double it up into polka time.

N. B.—The last 16 measures of No. 1 explain the last 16 measures of each number. If the quadrille seems too long, play Nos. 1, 2 and 3 twice through, and No. 4 four times through. In order to give each lady an equal amount of dancing it should be played twice for heads and twice for sides. When the dancers turn with the right, etc., they should be far enough apart to occupy 4 measures of music in turning, and use the polka step.

If the left-hand ladies moulinet in the center while the others polka, the quadrille will be much prettier.

MONTIBELLO QUADRILLE.

No. 1.—Advance. —(8 measures introduction, address partners and corners.) (Four) ladies balance to the right and salute [4[???]]; balance to (the) next and salute [4[???]]; 63 next [4[???]]; balance (to) partners and salute [4[???]]; first four forward and back [4]; half right and left [4]; sides forward and back [4]; half right and left [4]; all forward and back (twice) [8]; circle half around [4]; swing partners [4].

Library of Congress

(Repeat with sides.)

No. 2.—The Attack. —(8 measures introduction.) First four forward and back [4]; two ladies' half chain [4]; forward (again), two gents cross over [8]; balance (to) partners and turn [8]; all chasse, right hand to corners, salute [4[???]]; chasse back, left hand to partner, salute [4[???]]; first four forward and back [4]; half right and left [4].

(Repeat with sides.)

No. 3.—The Cross Charge. —(8 measures introduction.) Gents cross right hands, left to partners (and) balance [4]; swing ladies to center [4]; ladies hands around [4]; gents promenade to the right [4]; balance partners (and) turn [8]; four ladies' chain [8]; balance corners (and) turn [8]; all promenade (with own partner) [8].

(Twice or four times. Second and fourth times ladies cross hands.)

No. 4.—The Defeat. —(8 measures introduction.) First couple forward, leave lady in the center [4]; second couple the same [4]; third [4]; fourth [4]; four ladies join hands, circle to the right [4]; (four) gents join hands with ladies [4]; all balance (and) swing [8]; four ladies forward and back [4]; four gents the same [4]; all join

hands, forward twice [8].(Twice.)

No. 5.—The Victory. —(8 measures introduction.) First four half right and left [4]; side four half right and left [4]; first four (back) [4]; side four (back) [4]; head gent lead to the right and change ladies, to next, next, to place [8]; balance all and swing [8]; march (arm in arm half around), turn (and) march back (to places) [16].

(Four times. Last time march to seats.)

Note.—The first part of this figure is to be played very fast until the march, which is the reverse, quite slow. (Nos. 2 and 4 are seldom danced.)

64

CALEDONIAN QUADRILLE (SCOTCH VARIETIES).

No. 1. —(8 measures introduction. Address partners and corners.) Head couples cross right hands and circle half around [4]; left hands back [4]; balance (in centre) and turn partners [8]; ladies' chain [8]; half promenade [4]; half right and left [4].

(Repeat with sides.)

No. 2. —(8 measures introduction.) Head couple forward and back [4]; forward (again) and salute [4]; four ladies (balance) to the right and turn [8]; promenade (as you are) [8].

(Four times.)

No. 3. —(8 measures introduction.) Head couples forward and back [4]; forward and turn [4]; cross over (between opposite couple) [4]; return outside [4]; (all) balance (to) corners [4]; turn (partners) [4]; (all) join hands, forward (and back) [4]; turn (partners) to place [4].

(Four times.)

No. 4. —(8 measures introduction.) First couple promenade (facing inside) [8]; (four) ladies forward (and back) [4]; (four) gents (forward and back) [4]; balance partners (all) and turn [8], grand right and left (half) [8]; promenade (to place) [8].

(Four times.)

THE CALEDONIAN QUADRILLE.

Library of Congress

No. 1. —(8 measures introduction, address,) Head couples cross right hands, half-way around, left-hand back [8]; head couples balance to partners [8]; ladies' chain [8]; half promenade [4]; half right and left [4].

(Repeat with sides.)

65

No. 2. —(8 measures introduction.) Head couples forward and back [4]; forward and salute [4[???]]; (four) ladies balance to the right [8]; promenade as you are [8]. (Second and fourth time sides.) (Four times.)

No. 3. —(8 measures introduction.) Head couples forward and back [4]; forward and turn [4]; cross over [8]; (all) balance (to) corners [4]; turn partners [4]; all join hands forward and back [8].

(Four times.)

No. 4.—(8 measures introduction.) Head couples forward and back [4]; forward (and) turn partner (to place) [4]; (four) ladies (pass) to the right [4]; (four) gents (pass) to the left [4]; (four) ladies to the right [4]; (four) gents to the left [4]; (all) promenade (to place) [4]; turn partners [4].

(Four times.)

No. 5.—(8 measures introduction.) First couple promenade (facing inside) [8]; (four) ladies forward (and back) [4]; (four) gents (forward and back) [4]; (all) balance (to) partners [4]; turn (partners)[4]; grand right and left (half) [8]; promenade to place [8].

(Four times.)

LE PRINCE IMPERIALE QUADRILLE. (FROM THE FRENCH.)

Library of Congress

No. 1.—La Chain Continue des Dames. —Head couples to the right and salute [4[???]]; take two ladies and change places [4]; ladies' continued chain [8]; chasse (all) [4]; turn partner (to place) [4].

(Twice.)

No. 2.—La Nouvelle Trenis. —First lady and opposite gent turn with both hands [4]; cross over and turn with left [4]; forward and back [4]; ladies' half chain [4]; all chasse across (and) turn corners [4]; all chasse back (and) turn partners [4].

(Four times.)

66

No. 3.—La Corbeille. —First lady to (the) center [4]; second lady, third, and fourth to (the) center [12]; ladies' hands around (facing out) [4]; gents forward [4]; all expand the circle [2]; retire on the center [2]; turn partner to place [4].

(Four times)

No. 4.—La Double Pastourelle. —First and second couples forward and back [4]; lead to the right, leave first lady and second gent [4]; forward (and back) six [8]; two forward and back [4]; forward and salute [4[???]]; four hands half around [4]; half right and left (to place) [4].

(Four times.)

No. 5.—La Tourbillion. —Ladies to the right (turning each gent with both hands) [16]; first and second couple forward and back [4]; turn partners (with right hand) [4]; chasse (to the right and left) [8].(Four times.)

PRINCE IMPERIAL QUADRILLE.

Library of Congress

(As taught by Prof. R. G. Huntinghouse.)

No. 1. —(8 measures introduction.) Address partners and corners. First four forward and back [4]; two ladies cross over [4]; forward (and back) six [4]; two gents forward (and back) [4]; forward six (and) circle half around [8]; sides turn partners to place [4]; first four half right and left [4].

(Repeat.)

No. 2. —(8 measures introduction.) First lady to center (facing partner) [4]; second, third, and fourth the same [12]; (ladies) join hands, circle to the right [4]; gents forward, right hand to partner [4]; balance and turn to place [8].

(Repeat with each couple.)

No. 3. —(8 measures introduction.) First four forward and back [4]; take lady to the right (gents back to places) 67 [8]; forward six (and back) [4]; first four forward (and back) [4]; circle half around [4]; half right and left (to place) [4].

(Twice.)

No. 4. —(8 measures introduction.) Grand right and left [16]; four ladies to the right (and) turn each gent once around [16]; all chasse across (and) turn corners [8].

(Four times.) (Second and fourth times four gents to the right.) Finish with— All forward and back [4]; forward again (and) turn ladies into center [4]; salute (and) promenade to seats [8].

THE SOCIETY QUADRILLE.

(As taught by Prof. S. Asher.)

Library of Congress

No. 1. —Salute partners and corners — — —; right and left (leads) with right-hand couples [8]; galop across and back (face partners, cross hands) [8]; ladies' chain [8]; galop across and back [8].

(Repeat with leads to the left, and sides to right and left.)

No. 2. —Salute partners and corners.— — —; forward and back [4]; lead couples to the right (sides to the left) [4]. (Gents take ladies' right hand, forming two diagonal lines.) All forward and back [4]; all right and left half [4]; all forward and back [4]; all right and left to places [4]; galop across and back [8].

(Second time, leads to the left, sides to the right; third time, leads to the right; fourth time, leads to the left.)

No. 3. —Salute partners and corners — — —; right hand across [4]; left hand back [4].

(Example .—Leads to the right: sides to the left; all give right hand to opposite; pass through, turning half around; face partners and give right hand, forming two circles of four each; the ladies cross hands, gents do not.)

68

Balance (spring from fourth position to fourth position, four times) [8]; take partners to opposite places [4]; all forward and back [4]; right and left to places [4].

(Second time, leads to left, sides to right; third time, leads to right; fourth time, leads to left.)

No. 4. —Salute partners and corners — — —; all swing corners (give corner right hand, turn half around, give partner left hand, and turn to place) [8].

(Repeat the forward and back figure of No. 2—first time, lead couples going to the right, sides to the left; second time, hands all around to the left, forward and back figure; third

Library of Congress

time, all swing corners, forward and back figure; fourth time, hands all around to the left, forward and back figure.)

(Adopted by the American National Association of Masters of Dancing.)

NATIONAL QUADRILLE. (BY A. C. WIRTH.)

(Dedicated to all the Dancing Masters on the Globe.)

(*Copyrighted* .)

Figure 1. —Address [8]; first four forward and back [4]; half right and left [4]; side four forward and back [4]; half right and left [4]; all Berlin (hands joined with partner commencing toward the center of the set) [4]; glide polka to place [4]; all glide polka around the set [8].

(Repeat.) (Side four commencing.)

Figure 2. —(Chord.) First couple waltz inside of set [16]; grand right and left, half way around [8]; waltz to place [8].

(Third, second, and fourth couple waltz inside of the set in the order named.)

Figure 3. —(Chord.) All forward and back [4]; four ladies half grand chain [4]; all join hands, forward and back [4]; circle to the left half way (keep hands joined in circle) [4]; heel and toe polka (all begin with left foot, 69 move to the left, then to the right, not forward) [4]; promenade to gent's place (march position) [4]; all glide polka around the set [8].

Figure 4. —(Chord.) Grand right and left (or grand square) [16]; first four half right and left [4]; side four half right and left [4]; all Berlin [4]; glide polka to gent's place [4]; all forward and back [4]; address partners [2[???]]; address corners [2[???]]; take waltz position with corner [3]; all waltz around the set to gent's place [16].

Library of Congress

(The ladies move one station to the right each time that the figure is danced through until they regain their original places and partners, then waltz around the hall for finish. Repeat the waltz a few times for finish.)

Note .—The heel-and-toe movement in the third figure is to be done to the side, viz.: Extend left foot to fourth position, touch heel [1]; extend same foot back to fourth position, touch toe [2]; one measure, then the original polka step to the left, one measure, repeat with right foot; in all four measures.

The Berlin is danced the same way every time it is used, commencing toward the center of the set. Ladies begin with the right and gentlemen with the left foot.

GARDEN CITY QUADRILLE. (BY PROF. ROBERT METCALF.)

No. 1. —(Introduction. Three pauses.) Salute partner [[???]]; salute corners [[???]]; salute opposite [[???]].

First four half right and left [4]; first four forward and salute [2[???]]; change ladies and waltz to place (and) all salute [4[???]]; all promenade [8]; all forward and back [4]; turn the lady on the left [4]; (retain that lady) all waltz [16].

(Repeat with sides, first four, and sides.)

No. 2. —(2 measures introduction.) All chasse, salute corners [2[???]]; head gents give right hands to side ladies and left hands to partner, six forward and back [4]; six hands half around [4]; six forward and back [4]; side 70 ladies half chain [4]; side gents join with ladies and six forward and back [4]; six hands half around [4]; six forward and back [4]; head ladies' half chain [4]; all forward and back, circle half around [8]; all waltz with lady on the right [16].

(Four times.)

Library of Congress

N. B.—Side ladies must half-chain first each time, second time side gents give right hands to lady on the right and left to new partner.

No. 3. —(4 measures introduction.) First four pass to the right [4]; change partners and form lines [4]; ladies' half chain in a line [4]; ladies' half chain across [4]; ladies' half chain in a line [4]; ladies' half chain across [4]; all forward and back [4]; turn partner to place [4]; all waltz [16].

(Repeat with sides.)

No. 4. —(4 measures introduction.) First four forward and back [4]; ladies' half chain [4]; separate from new partner, all forward and back in two lines [4]; eight hands half around, reform lines [4]; all forward in two lines [4]; gents turn ladies (reforming quadrille) [4].

(Repeat with sides. After second time) all waltz [16]. (After fourth time) all waltz around the room [16].

THE TRIANGLE COTILION.(BY E. W. MASTERS.)

(As adopted by the National Association of Teachers of Dancing.)

(Figures to be walked, one step to the measure.)

No. 1. —(8 measures introduction.) Address partners and center of set. Head couple forward, separate to right and left, address [8[???]]; three hands around, discard partner 71 to center (under arms) [8]; all waltz around the set to ladies' places [16].

(Repeat twice, when all regain original partners and positions.) All waltz [16].

No. 2. —(8 measures introduction.) Address partners and center of set. All forward and back [8]; forward, change partners, retire to place (ladies waltzing to the right) [8]; all waltz around the set to ladies' places [16].

Library of Congress

(Repeat twice when all will regain original positions.) All waltz [16].

No. 3. —(8 measures introduction.) Address partners and center of set. Head couple forward and back [8]; forward, address (singly to the right and left), retire to place [8[???]]; all waltz around the set (finishing one remove to the left to gain new head couple [16].

(Repeat twice to gain original positions.)

No. 4. —(8 measures introduction.) Address partners and center of set. Head lead to the right, address [4[???]]; change ladies, lead to the left, address [4[???]]; change ladies, lead to place, address center [4[???]]; address new partners (all) [4[???]]; all waltz around the set (finishing one remove to left to gain new head couple) [12].

(Repeat twice when all will regain original partners and positions.)

No. 5. —(8 measures introduction.) Address partners and center of set. All waltz around the set [16]; first angle waltz inside of set, facing out [8]; second and third angles fall in (to the rear) [8]; cross partners, turn and address [8[???]]; cross partners, turn and address [8[???]]; first angle waltz down the center and back [16]; (all waltz around the set, finishing one remove to left to gain new head couple.)

(Repeat twice to regain original positions.) All waltz around the room [16].

72

POLACCA OR, GLIDE QUADRILLE. (BY PROF. S. ASHER.)

Introduction to No. 1. —All join hands, half around (to the left and) waltz back to place [16].

No. 1. —Leads forward (to center), change ladies (and) waltz to opposite places [16]; sides the same [16]; all balance, ladies' chain [16]; all waltz to places [16].

(Repeat.)

Introduction to No. 2. —Gentlemen to the right, ladies to the left (half around), promenade around partner, waltz to places [16].

No. 2. — Leads forward (to center and meet opposite ladies), forward to side couples [8]; all balance, change ladies (and) waltz to places [16]; sides forward (to center and meet opposite ladies), forward to lead couples [8]; all balance, change ladies (and) waltz to places [16].

(Repeat, then) all waltz around set [16].

Introduction to No. 3. —All promenade half (with partner), waltz to places [16].

No. 3. —First lead and first side balance (cross right hand around, join left hand, all four around together) [16]; change ladies, waltz to next couple [8]; balance (as before) [16]; change ladies, waltz to next couple [8]; balance [16]; change ladies, waltz to places [8].

(Repeat with first side and second lead, second lead and last side, and last side and first lead.)

Introduction to No. 4. —Gents to the left and ladies to the right, balance with each couple, meet partners on opposite places and waltz to own places [16].

No. 4. —Leads forward to center (right hands to opposite ladies and left to partners), form square (in center of set), balance [16]; turn with left hand (giving) right to side ladies, balance on line [16]; turn ladies with right hand (and) meet partners (on opposite places), all waltz to places [16].

(Repeat with sides, leads, and sides.)

Library of Congress

Introduction to No. 5. —All balance (with partners), four ladies cross over (to opposite places) [16]; all balance (and ladies) recross to places [16].

No. 5. —All balance (to) corners [8]; chasse (ladies backward) conduct lady to gent's place [8]; all waltz around (the) set [16].

(Four times to regain partners.)

MINUET POLACCA QUADRILLE. (For single or double formation.) (BY E. W. MASTERS.)

(As adopted by the National Association of Teachers of Dancing.)

No. 1. —(8 measures introduction.) Address partners, address center of set. Head ladies' half chain [8]; couples waltz around each other [8]; side ladies' chain [8]; couples waltz around each other [8]; heads repeat [16]; sides repeat [16]; all waltz around [16].

(In double formation ladies' chain in a line. Join hands with partners to address the center.)

No. 2. —(8 measures introduction.) Address partners, address center of set. Heads forward, right hand to opposite, half turn and address [8[???]]; take lady addressed and waltz to opposite place [8]; sides forward, right hand to opposite, half turn and address [8[???]]; take lady addressed and waltz to opposite place [8]; heads repeat [16]; sides repeat [16]; all waltz around [16].

No. 3. —(8 measures introduction.) Address partners, address center of set. Heads lead to the right, address [8[???]]; change ladies and waltz to opposite places [8]; sides lead to the right, address [8[???]]; change ladies and waltz to opposite places [8]; heads repeat [16]; sides repeat [16]; all waltz around [16].

Library of Congress

(In double formation, couples lead to right in “rotation.” Right-hand *couples* of the heads to right-hand *couples* of the sides; left-hand *couples* following in rotation to left-hand *couples* same side.)

Counterpart for sides.

74

Waltzing to opposite place, gentlemen must keep their relative positions in opposite line as *originally* taken in the formation of the set. While head gents waltz to opposite place, side gents give right hand to opposite lady and waltz on station.

Counterpart for head gentlemen.

No. 4. —(8 measures introduction.) Address partners, address center of set. Heads forward, change ladies and go to side (facing side couple) [8]; cross right hands (Le moulinet), address [8[???]]; cross left hands (Le moulinet), address [8[???]]; take opposite ladies and waltz to place [8]; sides forward, change ladies and go to heads, (facing head couple) [8]; cross right hands (Le moulinet), address [8[???]]; cross left hands (Le moulinet), address [8[???]]; take opposite ladies and waltz to place [8]; heads repeat [32]; sides repeat [32]; all waltz around [16].

(While head gentlemen waltz to place, side gents give right hand to opposite lady and turn on station.)

Counterpart for head gentlemen.

No. 5 —(8 measures introduction.) Address partners, address center of set. All join hands forward, ladies waltz to the right [16]; all waltz quite around the set [16]; all join hands forward, ladies waltz to the right [16]; all waltz quite around to place [16].

(“Finale”) all waltz around the room.

Library of Congress

(In double formation, all join hands forward two steps; the gents take two steps backward, while the ladies waltz to their right-change hands and repeat until the ladies regain their original place.)

Figures as laid down are for gentlemen's applications.

Gentlemen commence the movements with left foot, ladies with the right.

PARISIAN VARIETIES.

No. 1. —(8 measures introduction.) Address. First couple forward to the right, salute (and return to place) [4[???]]; to the left, salute (and return to place) [4[???]]; first four right and left [8]; take waltz position [2]; all waltz [16].

(Four times.

75

No. 2. —(8 measures introduction.) First gent and opposite lady forward and back [4]; chasse to the right (turn half with left hand) [4]; forward and back (again) [4]; chasse to the right [4]; all polka to the right [2]; balance [2]; polka to the right and balance [4]; polka to the right and balance [4]; polka to places and balance [4].

(Four times.)

No. 3. —(8 measures introduction.) First gent invites successively the four ladies (to form around him, commencing with the lady on the left [8]; ladies join hands and turn to the left [4]; turn partners with right hand (to place [4]; all form the square, dos-a-dos (in the center) waltz step) [4]; all waltz to places [4]; dos-a-dos to center [4]; all waltz to places [4].

(Four times.)

Library of Congress

No. 4. —(8 measures introduction.) First couple to center and turn half around [4]; moulinet by three (in center) [4]; forward two, chasse to the right [4]; turn with left band to places [4]; first four cross over and turn in opposite places (mazurka step) [4]; side four the same [4]; first four the same to places [4]; side four the same to places [4].

(Four times.)

No. 5. —(8 measures introduction.) First gent and opposite lady forward and back [4]; head couples salute and separate to the sides [4]; all forward and back [4]; all forward and form a star [4]; all balance (waltz step) [4]; gents forward to next lady, balance [4]; to next [4]; to next [4]; all take waltz position with partner [2]; all waltz [16].

(Four times.)

PRAIRIE QUEEN QUADRILLE.

(Music published for full orchestra and piano.)

No. 1. —(8 measures introduction.) First four forward and back [4]; (two) ladies' half chain [4]; side four forward (and back) [4]; (two) ladies' half chain [4]; all join 76 hands, forward (and back) [4]; circle half around [4]; grand right and left, promenade to place [8]; all waltz [16].

(Repeat.)

No. 2. —(8 measures introduction.) First four forward and back [4]; lead to the right, salute, leave ladies (with sides), two gents cross over [4]; forward six [4]; six hands half around [4]; (first two) gents forward [4]; lead partners to place [4]; side four forward and back [4]; right and left (to place) [4]; all polka redowa [16].

(Repeat second time, side four.)

Library of Congress

No. 3. —(8 measures introduction.) Four ladies forward and back [4]; forward and cross right hands [4]; left (hand) to partners, promenade [8]; first couple lead to the right, salute [2[???]]; change ladies, and lead to the next, salute [2[???]]; change ladies, and lead to the next, salute [2[???]]; change ladies and lead to place [2]; balance all [4]; turn (partners) [4]; all polka [16].

(Four times.)

Note .—Second time, four gents forward and back, and the next couple lead to the right.

No. 4. —(8 measures introduction.) First couple forward and back [4]; first lady cross over [4]; three hands around [4]; two gents cross over [4]; balance corners and turn [8]; polka (with same lady) [16].

(Four times.)

No. 5. —(4 measures introduction.) All salute. First gent turn the opposite lady with the right hand (side lady with the left, opposite side lady with the right and partner with the left hand) [16]; balance all, grand right and left [16]; all join hands, forward and back (ladies face out) [4]; turn partner [4]; all chasse [4]; turn corner lady (to partner's place) [4]; all galop [16].

(Four times.)

Note .—No. 2 is only used occasionally at the present time; No. 4, not at all. In most cases a waltz (sixteen measures) is used at the end of each figure instead of the redowa, polka, mazurka, or galop originally intended.

RUTHERFORD'S PRAIRIE QUEEN.

Library of Congress

No. 1. —(8 measures introduction.) Salute partners and corners — — — — — — — —; first four to the right, forward and back [4]; ladies' half chain [4]; side four to the right, forward and back [4]; ladies' half chain [4]; all join hands, forward and back [4]; circle half around [4]; grand right and left (to partner), promenade to place [8]; all waltz [16].

(Repeat.)

No. 2. —(Music to No. 3.) (4 measures introduction.) Four gents forward and back [4]; four ladies forward and cross right hands in (the) center [4]; promenade half (around) [4]; left hand back (to place) [4]; first couple lead to the right, salute, exchange ladies [2[???]]; lead to the next, salute, exchange ladies [2[???]]; lead to the next, salute, exchange ladies [2[???]]; lead to place [2]; all join hands, forward [4]; turn partners [4]; all waltz [16].

(Four times.)

No. 3. —(Music to No. 5.) (4 measures introduction.) First two ladies turn opposite gents with right hands,(once around, side gents with left hands, and opposite sides with right hands, partners with left hands)[16]; grand right and left half [8]; reverse [8]; all join hands, forward and back (ladies face out) [4]; turn partners [4]; all chasse and turn corner lady (to gent's place) [4]; all waltz (with new partner) [16].

(Second time, next two ladies; third time, first two gents; fourth time, next two gents.)

WALTZ QUADRILLE. (BY ALLEN.)

No. 1. —First four right and left [8]; balance four [8]; ladies' chain [8]; first four waltz [16].

(Repeat with sides.)

Library of Congress

No. 2. —First four forward and back [4]; cross over [4]; chasse [4]; return (to places) [4]; first four waltz [16].

(Sides the same. Four times.)

No. 3. —Grand right and left [16]; first four forward and back [4]; forward again (and salute [4[????]]); four ladies to the right and turn [8]; all waltz with new partners [16].

(Twice or four times.)

Note .—The figures here given are the first, third and fifth figures of the original quadrille.

WALTZ QUADRILLE No. 1.

No. 1. —(8 measures introduction.) Heads right and left [8]; waltz position [2]; all waltz [16]; ladies' chain (heads) [8]; waltz position [2]; all waltz [16].

(Repeat with sides.)

No. 2. —(8 measures introduction.) Forward two (and back) [4]; turn with right hand [4]; balance (as you are) [4]; turn with left hand, to place [4]; waltz position [2]; all waltz [16].

(Four times.)

No. 3. —(8 measures introduction.) Forward two [4] change partners [4]; waltz position [2]; all waltz [16].

(Four times.)

No. 4. —(8 measures introduction.) All forward [4]; turn to place [4]; all waltz [16].

(Four times.)

Library of Congress

No. 5. —(2 measures introduction.) Grand right and left (half) [8]; waltz position [2]; all waltz [16]; forward two [4]; six hands around (outside) [4]; balance (to) partners (all) [4]; turn [4]; waltz position [2]; all waltz [16].

(Four times)

79

WALTZ QUADRILLE. (RIMPLER'S FAVORITE.)

No. 1. —(16 measures introduction.) First four forward and back [8]; forward again and change ladies [8]; all waltz [16].

(Repeat above with sides, then)

All join hands, forward and back [8]; four ladies' half chain [8]; all waltz [16].

(May be repeated if desired.)

No. 2. —(16 measures introduction.) First four forward and back [8]; lead to the right [4]; four hands around, change ladies [4]; all waltz [16].

(Four times.)

No. 3. —(16 measures introduction.) All waltz. All join hands, forward and back [8]; ladies chasse to the left [8]; waltz with corner gent [16].

(Four times.) For finish—All waltz, break sets.

POUND'S WALTZ QUADRILLE (STANDARD).

No. 1. —(16 measures introduction.) First four waltz [8]; side four waltz [8]; all waltz [16]; first two ladies' chain [8]; side two ladies' chain [8]; all waltz [16].

Library of Congress

(Repeat.)

No. 2 .—(4 measures introduction.) First lady choose a partner and waltz [16]; all waltz (partners) [16].

(Repeat with other ladies.)

No. 3. —(Chord for introduction.) Four ladies forward and back [8]; four gents forward and back [8]; all chasse and turn corners [16]; waltz with corners [16].

(Four times.)

80

No. 4. —(4 measures introduction.) Grand right and left [16]; all waltz [16].

(Fourth time all waltz around the room.)

WALTZ QUADRILLE. (Description by Prof. S. Asher.)

No. 1. —Right and left (Chaine anglaise) [8]; balance [8]; ladies' chain [8]; take waltz position [2]; all waltz [16].

(Same for sides.)

No. 2. —Forward two (L'ete), (same as second figure of plain quadrille) [16]; take waltz position [2]; all waltz [16].

(Repeated by head couples, same for side couples.)

No. 3. —Right hands across, and left hands back [8]; balance in circle (Sur place) [4]; half promenade [4]; take waltz position [2]; all waltz [16].

(Repeated by head couples to regain places, same for side couples.)

Library of Congress

No. 4. —Head couples forward and back, with side couples on their right [4]; all forward again (in same direction) and exchange partners (the gents taking each other's places, the ladies remaining in their own places opposite partners, forming two diagonal lines, parallel to each other) [4]; ladies' chain (with opposite) [8]; all forward and back [4]; turn partner to place [4]; take waltz position [2]; all waltz [16].

(Four times.) (Third and fourth time, sides to the right.)

No. 5. —(Introduction, chords.) Half grand chain [8]; ditto, reverse [8]; head couples forward and back [4]; forward again, salute and back to places [4[???]]; exchange partners (each lady passes into next lady's place to the right) [4]; take waltz position [2]; all waltz [16].

(Repeat for head couples, third and fourth times sides.)

81

THE DE GARMO (STANDARD.)

No. 1. —(8 measures introduction.) First four right and left [8]; balance four [8]; ladies' chain [8]; all waltz [16].

(Repeat.)

No. 2. —(8 measures introduction.) First two forward and back [4]; cross over [4]; first four forward and back [4]; turn to place [4]; all waltz [16].

(Four times.)

No. 3. —(8 measures introduction.) First four cross right hands, half around [4]; left hand back [4]; balance in a star [4]; turn (partner) to place [4]; all waltz [16].

(Repeat.)

Library of Congress

No. 4. —(10 measures introduction.) Four ladies forward and salute [4[???]]; four gents (the same) [4[???]]; all chasse, turn corners with (the) right hand [8]; (very slow), turn partner with left hand [4]; grand right and left half around [4]; (very quick), to place [8]; all galop [16].

WALTZ QUADRILLE No. 2.

No. 1. —(16 measures introduction.) Address partners and center of set. Heads forward and back [8]; half right and left [8]; sides forward and back [8]; half right and left [8]; all join hands forward and back [8]; turn partners [8]; all waltz [16].

(Repeat.)

No. 2. —(16 measures introduction.) Head lady and opposite gent waltz 16]; places all (and) grand right and left (half) [16]; all waltz with partners [16].

(Four times.)

No. 3. —(Chord introduction.) Heads forward and back [8]; lead to the right [8]; cross right hands half around 82 [8]; left hands back [8]; change partners (and) waltz [16].

(Four times. Second time, sides to the right; third time, heads; fourth time, sides.)

PROF. ASHER'S ORIGINAL MAZURKA QUADRILLE.

Introduction of First Figure. —Grand round to the left (ladies facing outward) and back to place [8]; promenade around partner and turn on station [8].

No. 1. —Leads to opposite places [4]; redowa, waltz to place [4]; chasse, redowa, and waltz on place [8]; sides repeat the above [16]; leads waltz on place [4]; chasse, redowa on place [4]; waltz redowa to opposite place [4]; promenade to place [4]; sides repeat last four calls [16].

Introduction of Second Figure. —All in waltzing position slide, step, and turn, redowa (gent with left foot, lady with right) [4]; slide, step, and turn, redowa (gent with right foot, lady with left) [4]; promenade to opposite place [4].

(Repeat to place.)

No. 2. —Leads to the right couples [4]; cross right hands around [4]; and left hand back [4]; promenade to the right [4]; hands around and back [8]; promenade to place and waltz [8].

(Sides repeat [32]; leads to the left [32]; sides to the left [32].)

Introduction of Third Figure. —All promenade to center of set and back [8].

No. 3. —Leads to center [4]; right hands to opposite ladies and left hand to partners (ladies facing outwards), hands around and back [8]; promenade to opposite places [4]; waltz on place [4]; swing corners [8]; (sides the same, leads the same, sides the same.) Leading couple promenade to right-side couple [4]; change partners and waltz to next couple [4]; promenade to next couple [4]; change partners and waltz to place [4]; (then) leads waltz across and back [8]; (the right side repeat) Sides waltz across and back [8]; (second lead repeat.) Leads waltz across and back [8]; (left side repeat.) Sides waltz across and back [8]; finish by all waltzing [16].

Introduction of Fourth Figure. —Waltz half around [4]; all ladies' chain [4]; waltz to place [4]; ladies to place [4].

No. 4. —Redowa, pass (leads to right, sides to left) [4]; promenade around partner on station [4]; passes [4]; promenade around partner on station [4]; leads waltz across and back [8]; passes [4]; promenade [4]; passes [4]; promenade [4]; sides waltz across and back [8]; all promenade to center [4]; ladies cross right hands and promenade

Library of Congress

around (while gents promenade singly outside to the right) [4]; reverse to places [4]; all promenade around partners on place [4].

Introduction of Fifth Figure. —All grand chain half around [8]; waltz to place [8].

No. 5. —Leads lead into the center (taking opposite ladies to sides' places, while sides separate and go to leads' places, and then to center, all to places) [12]; sides lead into the center (taking opposite ladies to leads' places while leads separate and go to sides' places, and then to center, all to places) [12]; promenade around partner and waltz on station [8].

MINUET—AMERICAINE. (Description by Prof. W. F. Mittmann.)

No. 1. —(4 measures introduction.) Salute partner and corners — — — — — — — —; first couple promenade across (sides follow, third couple separate and follow sides), form two lines (and), salute the opposite [4]; countermarch (back to places) [4]; four ladies forward (and) salute [2[???]]; lead to the right (and) salute (new partner) [2[???]]; first four forward sides separate, all join hands in two lines, forward (and 84 back) [2]; ladies forward (and) join hands [2]; gents forward (and) join hands (crossing hands over ladies' hands) [2]; all balance [4]; turn opposite ladies to (gents') places [2]; sides forward (with first couple) [2]; first four separate, all join hands (in two lines), forward (and back) [4]; ladies forward (and) join hands [2]; gents the same [2]; balance [4]; turn opposite to place [4]; all waltz (with that lady) [4].

(Repeat with each couple.)

No. 2. —(4 measures introduction.) Salute partner and corners — — — — — — — —; right hand to partner (pass partner), left hand to next lady, turn once around (each other), turn lady to center, (and all) salute [4[???]]; right hand to (that) lady, left hand to next (lady), turn once around (each other), turn lady to center (and all), salute [4[???]]; right hand to (that) lady (and) left to next, turn (as before and then) to center, salute [4[???]];

Library of Congress

right hand to (that) lady (and) left to next, turn once around (each other and) turn lady to your place (and) all salute [4[???]]; four ladies' half chain [4]; four gents (the same) [4]; four ladies [4]; four gents [4]; all waltz [16].

(Four times.)

SHELDON'S PRESIDENTIAL POLKA QUADRILLE. (By permission of Prof. Geo. T. Sheldon.)

(Dedicated to Miss Nellie, daughter of U. S. Grant, during his first term as President.)

No. 1. —Ladies on the head give right hands (and) turn [4]; left hand to partner (and) turn [4]; leads polka [8]; turn corners [8]; all polka [8].

(Sides the same.)

No. 2.—First couple polka [8]; ladies' chain [8]; all polka [8].

(Repeat with third, second, and fourth couples.)

85

No. 3. —Leads promenade around each other (and) pass to (couple) on right (of their place) [8]; cross right hands, change partners (and) pass to gent's place [8]; leads polka [8]; all polka [8].

(Four times.) (Second and fourth time sides.)

No. 4. —First and third couples right and left [8]: first (couple) polka [8]; leads polka [8]; all polka [8].

(Repeat with third and second, second and fourth, fourth and first couples.)

Library of Congress

No. 5. —All forward and back [4]; ladies' one place to (the) right [4]; ladies' double chain [8]; turn corners [8]; all polka [8].

(Repeat until all are in places, after which all polka to seats.)

POLKA QUADRILLE. (As taught by Prof. S. Asher.)

No. 1. —Leads promenade (polka step) to the opposite place and back [8]; leads polka to opposite place and back [8]; chasse partners (on place) and back [8]; polka across and back [8].

(Repeat with sides.)

No. 2. —First lead to first side, change partner to, second lead, change partner to, last side, change partner then to place [16]; leads polka across and back [8].

(Repeat with other couples, and second and fourth time sides polka across and back.

No. 3. —Leads to opposite places, then to couple on left of station [8]; cross right hands once around, and left hand back [8]; change partners, and all polka around the set to places [16].

(Repeat with sides, leads, and sides.)

No. 4. —Leads, polka across, and back [8]; balance (polka step) with lady (on station) [4]; ladies' half chain 86 (remain with the opposite partner) [4]; polka across and back [8].

(Repeat with sides, leads, and sides.)

No. 5. —All turn corners (turn each twice around until meeting own partner on opposite places [16]; ladies cross hands in center, and all polka around to places [16]; all promenade [8].

(Four times.)

THE ROYAL GUARDS. (BY HASSLER—WORTHINGTON.)

First Figure. —(Introduction.) Address [8]; heads half right and left [4]; turn corners with left hand [4]; half right and left to places [4]; turn corners [4]; ladies' chain across corners [8]; *Carlyle* [16]; balance all (introduction) [8].

Note .—Danced twice or four times ending with the *Carlyle*.

Second Figure. —Heads forward and back [4]; lead to the right (and back with both ladies) [4]; forward and back all [4]; side gents take ladies (third gent taking the two ladies from second gent, fourth gent take ladies from first gent) [4]; all forward and back [4]; ladies cross right hands in center, going to places [4]; *La Reve Polka* [16]; all forward and back [4]; turn partners (introduction) [4].

Third Figure. —(8 measures introduction.) Heads forward and back [4]; forward again and salute [2]; change partner and face sides [2]; four hands half around [4]; pass under to center and salute [2]; take partner to opposite side places (first to second, second to first couple's place) [2]; forward and back [4]; right and left to places [4]; *Narragansett* [32]; balance all (introduction) [8].

Fourth Figure. —(8 measures introduction.) Heads promenade inside of set (as soon as the head couples pass the sides, they follow); stop in center, facing (first and 87 second, with third behind first, fourth behind second) [8]; ring out from center forming two lines [8]; all forward and back [4]; turn to places [4]; *Altoona* [16]; balance all (introduction) [8].

Fifth Figure. —(8 measures introduction.) Grand right and left (ladies stopping in front of partner) [16]; balance all [4]; swing next gent and stop [4]; *waltz* (stopping in gents' places) [16]; balance all (ladies in center) [4]; swing next gent and stop [4]; *waltz* (stopping in gents' places) [16]; balance all (ladies in center) [4]; swing next gent and stop [4]; *waltz*

Library of Congress

(stopping in gents' places) [16]; balance all (ladies in center) [4]; swing partner [4]; *waltz* around the room.

(Special music by Hassler and Worthington.)

Note .—Descriptions of the Carlyle, La Reve, Narragansett, and Altoona in Part VII.

88

Part V.

CONTRA DANCES.

EXPLANATION OF "THE KALEIDOSCOPE." (BY A. C. WIRTH.)

Instructions :—To be danced by the entire assembly; any couple can stop or start at any time.

Take position as for a march in couples.

First movement—Bugle call. (In music) salute partners. (The large circle) march music; march around hall until end of march or next movement.

Second movement—Bugle call. (In music) salute partners. (The mixture of colors) waltz music. Take partner and waltz whenever you please until end of waltz or next movement.

Third movement—Bugle call. (Harmonious blending). Wherever you happen to be standing, form in different circles (by joining hands) from three to ten couples, and start the following quadrille figure:

(First) all forward and back to center and turn your partner [8]; (second) all ladies give right hand across to center, circle around the set, turn partner with left hand [8]; (third)

Library of Congress

balance to corner and turn corner [8]; (fourth) right hand to partner and grand chain, then promenade into general circle.

In this quadrille figure the one couple happening to be facing the music is considered the head couple, and no other couples are recognized, and in the fourth movement, after grand change, they all follow the first couple who will then fall in the regular march around the hall (all the sets executing the same) which starts it 89 from the beginning, and the march music will commence over again, there being no stoppage, after which you would repeat the entire march, waltz and quadrille.

Note .—The second time after the waltz, or after each waltz, each couple will be in different parts of the hall each time and will form different circles with different couples; the change here is the novelty.

The author lays no claim to any new movements, only to the idea, harmonious combination; something that can be introduced and danced off hand, creating considerable pleasure, especially in assemblies of thirty or more couples.

The “Kaleidoscope” can also be used for the cotillion.

THE TEMPETE.

(Formation—Two couples with their backs towards the end of the room and the next two couples facing them, and so on with any number of couples.)

All join hands, circle once around [8]; all forward and back [4]; forward, cross right hands, circle half around [4]; left hand back [4]; (the two center couples are dancing together, while the two end couples dance separately); all forward and back [4]; forward again and pass through (between the opposite couple) [4].

(Repeat as often as desired.)

Library of Congress

Note —When the first pass through takes place, the head and foot lines at the ends of the room will about-face to meet the line advancing towards them.

THE TEMPEST.

(Formation—An even number of couples facing each other up and down the room.)

(Give the first call when music begins.) Head two couples down the center and back (one couple from each line, four abreast) [8]; balance with (the) second couple [4]; four hands around [4]; ladies' chain [8]; right and 90 left [8]; balance four [4]; down the center and back [8]; balance to the third couple [4].

(Repeat until all couples have gone through.)

PORTLAND FANCY.

(Form as for a quadrille.)

First four lead to the right [4]; change partners (and) swing out in line [4]; ladies' chain [8]; forward all [4]; ladies cross to partners [4].

(Stop and form for Portland Fancy in straight lines across the room.)

(Call with the beginning of the music.) Eight hands around [8]; right and left [8]; ladies' chain [8]; balance four [8]; forward all [4]; pass through two lines [4]; ladies' chain [8]; join hands, forward in line [4]; chasse by couples [4]; join hands, forward in line [4]; chasse by couples [4]; right and left [8]; forward all, pass through [8]; ladies' chain [8]; four in center cross hands, half around [4]; back with left [4]; join corners and balance [4]; swing partners [4]; forward all, pass through [8].

(Repeat as often as desired.)

Library of Congress

Note .—It is advisable to have even sets of quadrilles for Portland Fancy. Special music is published, but, if not obtainable, use No. 1 of any quadrille, followed by any six-eight reel with which the orchestra is familiar.

THE GIRL I LEFT BEHIND.

(Formation—Six couples in a set; ladies face one way, gents opposite.)

(The first call when music starts.) (Before starting, the head couple cross over.) Head couple with second lady down the center [4]; leave lady (at foot) and head couple back [4]; down (the) center with second gent [4]; leave gent, and back to place [4]; head couple down the center 91 [4]; both couples back to place [4]; right and left (at head of set) [8].

(Six times.)

THE SICILIAN CIRCLE.

(Formation—Two couples facing all around the room.)

(The first call when music begins.) All forward (and back) [4]; circle (four hands) around [4]; ladies' chain [8]; right and left [8]; forward and back [4]; pass through (face next couple) [4].

(Repeat as often as desired.)

Note .—Second and fourth times, etc., all balance to center of the room, instead of forward and back and circle around.

THE FIREMEN'S DANCE.

(Formation—Two couples facing up and down the room.)

Library of Congress

(The first call as. music begins.) Outside here and center there [8]; center here and outside there [8]; ladies' chain here, and right and left there [8]; right and left here, and ladies' chain there [8]; forward (and back) all [4]; pass through two couples (lines) [4].

(Repeat as often as desired.)

OPERA REEL.

(Formation—Six couples in a set, ladies on one side, gents opposite. The ladies' right hand is the head.)

(The first call when music begins.) Down the outside and back [8]; down the center and back [8]; right hand to partner and reel [2]; left hand to second lady (and reel) [2]; right hand to partner (and reel) [2]; left hand 92 to head lady (and reel) [2]; balance in center (reel step or pigeon wing) [4]; swing partners [4].

(Repeat by casting off one couple.) After the third couple has been cast off, call *heads* down the outside and back. (Repeat as often as desired.)

MONEY MUSK.

(Formation—Six couples in a set, ladies on one side, gents opposite. Ladies' right is the head.)

(The first call when music begins.) Head couple swing once and a half around [8]; go between the second and third couple, and forward six [4]; swing three-quarters around [4]; forward six [4]; swing three-quarters around [4]; right and left (or double chasse) [8].

(After the head couple has passed the third couple, call Head couple swing once and a half around. Repeat as often as desired.)

THE NINEPIN.

Library of Congress

(Formation—As in quadrille, one extra gentleman without a partner in the center of each set.)

First four forward (and back) [4]; turn partners [4]; ladies' chain [8]; grand right and left [16]; ladies forward (to the center) [4]; turn partners [4]; gents forward (to the center) [4]; promenade [8].

Note —The above or any plain quadrille figures can be used, especially such as require the couples to separate, so that at the most unexpected moment, the prompter can give a signal* to be agreed upon, when each gentleman secures the lady nearest him, and the set is reformed, the gentleman without a partner taking his place in the center as the ninepin.

Any signal will answer, such as a chord in the orchestra, a bugle call, whistle, baby-cry, or cat-cry.

93

VIRGINIA REEL.

(Formation—Six couples in a set, ladies on one side, gents opposite, ladies' right hand is the head.)

(The first call when music begins.) Head lady and foot gent, forward and back [4]; next (or head gent and foot lady) [4]; swing with (the) right hand [4]; next [4]; swing with (the) left hand [4]; next [4]; (swing with) both hands [4]; next [4]; dos-a-dos [4]; next [4]; head couple down the center and back [8]; reel off (right hand to partner, next left) [32]; up the center [4]; countermarch [8]; form arch (join hands and raise them, the other couples passing under) [8].

(Once for each couple.)

OLD DAN TUCKER.

(Formation—A circle around the room, one or more Tuckers in the center without partners.)

(The first call when music begins.) All balance to Tucker [4]; Allemande left [8]; grand right and left [16]; promenade all [8]; all forward and back [4]; all join hands, circle to the left [8].

(Repeat as often as desired.)

94

Part VI.

By giving a few figures of the German, the prompter can add to his popularity. For this reason we add the following figures and descriptions supplied by the noted dancing master of Milwaukee, Wis., Prof. A. C. Wirth.

DER COTILLION, KNOWN TO AMERICA AS THE GERMAN.

The early part of the evening is spent in conversation or dancing quadrilles and round dances. The chairs to be placed around the room in a semicircle. Each couple should tie their chairs together with a pocket handkerchief or ribbon. It requires eight couples to have a German, but the number may extend to thirty or forty couples.

No refusal to dance is permitted either to gentlemen or ladies; the leader must be unconditionally obeyed. The music can be waltz, redowa, polka, galop, or mazurka. The style of having the orchestra play all the time has been abolished; the leader can stop and start the music at will with a castinet, and let the orchestra know what to play next.

The choice of figures can not be held to precise rules, it depends on circumstances which vary at almost every assemblage. Certain figures are especially appropriate to

Library of Congress

intimate circles and can not be admitted in assemblies composed of strangers or a mixed gathering.

Each number is commenced by leader and partner, or all waltz around the inside of the charmed circle.

95

I. Lawn Tennis.

Leader selects five ladies. Leader's partner selects six gents. Leader and his partner hold up sheet for net. All the ladies on one side of the sheet, gents on the other. Ladies bat ball over the sheet in rotation; the gentleman catching the ball will step around the net (sheet), and take the lady who served the ball for his partner, and promenade or waltz until all the ladies have partners. Lone gent takes his seat. Leader waltz with partner. No favors.

II. Pyramid.

Ladies form pyramid, equal number of gentlemen join hands in line and wind around first lady, next two, etc., then reverse the movement until conductor arrives in front of first lady with whom he waltzes; other gentlemen waltz with nearest ladies. (Rearrange pyramid *ad libitum* .)

III. The Grand Round.

Any number (four or more) lead off, each gentleman selects another gentleman, each lady selects another lady; the ladies join hands in circle, gentlemen form a circle around ladies' circle. All circle to left one complete circle, then leader breaks circle and takes his partner directly through circle, next gent with next lady follow, etc., gents to right and ladies to left, remain in two curved lines, gents in one, ladies in the other; leader valse with 96 partner down the center, each couple follow successively and quickly until all valse.

IV. The Zigzags.

Any number of couples (six or more) place themselves in line all facing the same direction, keeping close to partners, each couple about three feet apart. The rear couple commence waltzing "zigzag" through the column, each couple follow in rotation until all are waltzing. Continue until signaled to seats.

V. The Fan.

Leader waltzes with partner once around, then places three chairs in center of circle in a line, places lady in center chair, selects two gentlemen and seats one on each side of the lady, then present lady with a fan, the lady hands the fan to one gentleman and waltzes with the other; the gent with the fan hops around and fans the couple while they waltz around. The hopper then conducts the next lady to chair and two gents, until each lady has been in center chair.

VI. Flower Figure.

Provide natural flowers (32); seat a lady in center of room with flowers placed loosely on a tray. One couple waltz; at signal each takes a flower and favor someone with whom they dance. Repeat this until by changes the thirty-two persons are up. Signal, form circle, grand right and left, waltz. Another lady will then be left. She takes her seat in the vacated chair, and the dancers in waltzing around throw the flowers in her lap, with which she makes a bouquet. The leader then appoints a gentleman to waltz with the lady or waltzes with her himself. Seats. No favors.

97

VII. Letter-Carrier Figure.

Boy or girl in uniform of letter-carrier with bag and whistle. Ladies enclose their cards in envelopes (each separately); they are then collected by the carrier. Gents form in line,

Library of Congress

carrier then hands letters, one by one, to leader, who calls the names as they are handed to him. First lady called dances with first gentleman, and so on until five couples have waltzed around, when, from a signal from carrier's whistle, they find seats, and so on with each succeeding five couples.

VIII. The Serpent.

First couple lead off. The gentleman leaves his lady in a corner of room facing the wall; then he brings forward four or five more ladies and places them in a line behind his partner singly, leaving about two feet space between each one. He then selects as many gentlemen (including himself) as there are ladies, with whom he forms a loose chain and conducts them rapidly in a course between the ladies (commencing with the last lady) until he reaches his partner; he then claps his hands and each gentleman dances with the lady nearest him.

IX. The Cards.

First couple lead off. Leader presents four ladies the four queens of a deck of cards; the leader's lady presents four gentlemen with four kings of same deck. The gentlemen seek the ladies of their suit and dance with them.

98

X. The Nosegays.

Several nosegays are laid upon a table. The first couple lead off. The gentleman and his lady each take a nosegay; the lady presents to a gentleman, the gentleman to a lady, and waltz. Repeat, each couple in rotation.

XI. The Scarf.

First couple lead off. The leader stands in center of room holding scarf; his partner with all the other ladies form a circle around him and turn rapidly to the left; the leader tries

to throw scarf over the shoulder of one of the ladies, with whom he waltzes. All the other gentlemen come forward and waltz with their partners to place.

XII. The Basket, Ring, and Flower.

The first couple advance, the gentleman holding in his hand a basket containing a ring and a flower. After dancing one or two rounds he presents the basket to his partner and returns to his place. The lady gives the basket to one gentleman, the ring to another, and the flower to a third. The gentleman who receives the basket must dance alone, holding the basket in his hand; the one who has the ring may choose a lady to dance with him, and the one who has the flower dances with the lady who presented it to him. When they have danced around the room two or three times they all resume seats, and next couple do same until end of circle.

99

XIII. The Magic Hat.

First couple lead off. The leader gives his lady a hat, which she presents to several ladies, who deposit in it some article, such as a glove, a key, fan, handkerchief, etc. She then presents the hat to the gentlemen, who each take one of the articles, and dance with the lady to whom it belongs. (Repeat *ad libitum* .)

XIV. The Figure Eight.

Two chairs are placed in the room about eight feet apart. First couple lead off and waltz around the chairs, describing the figure eight. This is difficult to do, and one who can perform it nicely is a very good waltzer. Each couple repeat.

XV. The Glass of Wine.

(Lemonade or Champagne.)

Provide a bottle of wine, two wine glasses, and a third dish with water in to wash glasses, have them on a table in center of circle, and three chairs in a row near table. Leading couple waltz, leader seat partner in center chair, select two gentlemen from the circle, seat one on each side of the lady, then give lady a glass of wine, she to give the wine to one gentleman and waltz with the other; the gentleman receiving the wine will drink the same and return to his seat in the circle. Leader after giving his partner the glass of wine returns to his seat in the circle. Each couple in rotation perform the same.

100

XVI. Bad Weather.

Leader and partner waltz around. Leader's partner take an umbrella, hand it (open) to any gentleman in the circle, and return to her seat. The gentleman with the umbrella will hold it up and walk around the circle until some lady takes him out of the bad weather by arising, take the umbrella, hand it to another gentleman in the circle, who in turn walks around until relieved. The lady relieving the gentleman waltz once around with him and return to seat.

Note .—This figure can be made very amusing if the gentlemen will imitate walking in the mud, jumping over pools of water, roll up their trousers, etc., while the ladies must not allow one gentleman to remain out in the rain too long.

XVII. The Danger Signal.

Leader and partner waltz. Leader place red lantern in center of circle. His partner will request of a gentleman that he take the lantern and walk around the circle until one of the ladies relieve him, and she hand the Danger Signal to a gentleman she may select from the circle, and waltz once around with the gentleman just relieved.

XVIII. The Mask Figure.

Library of Congress

Have masks provided—about six. Leader select one couple, they another couple and they another, etc., until six (or as many couples as there are masks provided) 101 couples beside the leading couple are dancing. At signal leader and partner will hold a screen before the table on which the masks are. All the gentlemen will step behind the screen and put on a mask. Then all the gentlemen hold their heads above the screen, the ladies from the other side select partners and all waltz once around, gentlemen with masks on. Return masks to the table. (Repeat *ad libitum* .)

XIX. Scissors to Grind.

(A very good figure for children.)

Provide a bell. Leader and partner waltz once around. Leading lady hand bell to one of the gentlemen, he to walk around the circle ringing the bell and sing, *Scissors to grind* , until some lady has scissors to grind takes from him the bell, hands it to another gentleman, who in turn imitates a *scissors to grind* character. Gentleman waltz once around with the lady who has rescued him from his honored position of *scissors to grind* .

Note .—This figure must be made lively by giving various answers: Not today, Come tomorrow, Mine are sharp, I have none, etc.

XX. Blind Buff of Six.

Place six chairs back to back in center of circle. Two couples lead off, leader have his partner be seated in the center, the gentleman of the other couple be seated in the center chair directly back of leader's partner. Blindfold the lady and gentleman in the chairs, then the leader and second lady each get one couple out of the circle, walking very quietly to keep those who are blindfolded from finding out which is lady or gentleman. Have one lady and one gentleman seated on each side of those in the chairs, leader and second lady return to their own seats in circle. Those 102 blindfolded will now choose either to the

Library of Congress

right or left and waltz with the same, whether lady or gentleman. The two left will choose a partner from circle and waltz once around the room.

(Next two couple repeat, etc.

XXI. The Columns.

The leader and his partner lead off. He then places her standing in center of room. He selects a gentleman, whom he places back with his partner; he then brings another lady, whom he places facing the gentleman, and in the same manner with the others, until a column of five or six couples is formed, which must terminate with a lady, the leader himself standing back to back with the last lady. At a signal by leader all turn about and waltz with his or her *vis-a-vis* . Two or three lines can be formed by starting two or three couples. The columns can also be used as a final figure.

The foregoing figures are considered sufficient for this limited volume. They are self-explanatory.

103

Part VII.

NEW ROUND DANCES.

THE FIVE POSITIONS

First—Stand with weight of body equally on both feet, with heels together, the toes well turned out. See cut.

Second—Glide right foot directly to right, bending left knee.

Third—Place right heel in hollow of left foot.

Library of Congress

Fourth—Glide right foot forward from first or third position.

Fifth—Place right heel at side of toe of left foot.

Body aplomb. Weight of body on left foot in all except the first position.

Note .—Positions also to be taken as above with left foot.

Remarks .—In all movements where the foot is raised, keep the toe well pointed toward floor.

104

THE GLIDE TWO-STEP.

(The latest fashionable dance by Sydney S. Asher.)

Four galop steps count 1, 2, 3, 4, in same direction (without turning) [2]; turn with the (two-step) count 1, 2, 3, 4 [2]; gents commencing with left foot, ladies commencing with right foot.

To execute the Glide Two-Step well, it should be danced with short steps, the feet sliding so smoothly that they scarcely seem to be raised above the floor. Anything like jumping is inadmissible. Although a very quick dance, it should be danced quietly and elegantly, and every inclination to romp or speed should be carefully fully checked; and it should not be danced for a long time without resting, as it soon becomes laborious.

LA CARMENCITA WALTZ. (Spanish expression.) (BY A. C. WIRTH.)

First Part. —Three-four (waltz) time, 62 measures per minute. Position—Facing partner, gent's right and lady's left hand joined. Step left foot to second (1); swing right foot around left foot to third position raised, turning one-half way (Demi Tour de Corps), touching floor

Library of Congress

with left toe when passing fourth position, back to back with partner, and keep the same hand joined (2); rise and fall (3) [first measure].

Spanish glide in line of direction, one glide to a measure of music. (Explained thus: Glide right foot to second (1); draw left foot to third (2); rise and fall (3); looking over left shoulder (4-5-6) [second measure].

Two Spanish glides in opposite direction, commencing with left foot (retraverse), one glide to a measure of music, looking over right shoulder (1-2-3-4-5-6) [third and fourth measure].

105

Repeat the above four measures, commencing with right foot. After the first step, turn (Demi Tour de Corps) and face partner (12 counts) [fifth, sixth, seventh, and eighth measures.]

Second Part. —Waltz position. Waltz [8].

Note .—All bendings to side, looking over shoulder. Do not stoop.

CREAM CITY MINUET. (BY A. C. WIRTH.)

First Part. — Music in three-four time, 24 measures per minute. Position—Standing beside partner, march style, gent's right and lady's left hand joined, shoulder high, step to be taken a la Minuet, count three to each measure: Step left foot forward to fourth position (1); step right foot forward to fourth position (2); step left foot forward to fourth position (3); extend right foot forward to fourth position, touching the toe (4); pose in that position (5 and 6); turn one-half (toward partner), face opposite direction, change hands, step right foot forward to fourth position (1); step left foot forward to fourth position (2); step right foot forward to fourth position (3); extend left foot forward to fourth position (4); pose in that position (5 and 6); face partner, step left foot to second position (1); bring right foot back to fifth position (2); step left foot to second position (3); extend right foot forward to

Library of Congress

fourth position, partly crossed, the joined hands raised (4); pose in that position (5 and 6); step right foot to second' position (1); swing left foot around right foot and pirouette, disengaging hands (2 and 3); bow and take position first described (4, 5, and 6) in all eight measures.

Second Part. —(Berlin polka.) Position the same as the first part. Music in two-four time, 55 measures per minute. Steps a la Polka, two counts to each measure. Step left foot forward to fourth position (1); bring right 106 foot to fifth position back (and); step left foot forward to fourth position (2); swing right foot forward to fourth position, touch toe lightly (1); swing the same foot around, turning one-half (toward partner), face opposite direction, change hands, and touch the toe lightly, fourth position forward (2); step right foot forward to fourth position (1); bring left foot to fifth position back (and); step right foot forward to fourth position (2); swing left foot forward to fourth position (1); swing the same foot (face partner and take waltz position) to second position (2), four measures; then dance the plain polka (sometimes called Rush Polka, Glide Polka, Esmeralda, etc.), four measures, and repeat the whole of the second part, making sixteen measures of polka music.

Note .—The forward movements in the second part are to be taken in a running manner. This description is for the gentleman, counterpart for the lady.

RYE WALTZ. (Scotch expression.) (BY A. C. WIRTH.)

(Waltz position throughout the Dance.)

First Part. —Two-four time, 34 measures per minute. Point left foot to second position (1); left foot to fifth, back raised (and); left foot to second point (2); left foot to fifth, forward raised (and); [first measure].

Walking Movement—Step to second with left foot (1); draw right foot to third (and); step to second with left foot (2); draw right foot to third, raised (and); [second measure].

Repeat the above commencing with right foot. Third and fourth measures.

Second Part. —Three-four (waltz) time, 62 measures per minute.

Notes .—Use glide waltz. Do not glide where marked “Walking Movement.” Do not hop in the first part. Bend the knees slightly.

107

WIRTH SCHOTTISCHE. (BY A. C. WIRTH.)

Music.—First part, minuet, three-four time, 24 measures per minute. Second part, schottische, 42 measures per minute.

First Part. —Position—Stand beside partner the same as when marching, gentleman's right and lady's left hand joined, raised a trifle above the shoulder high, and not too near one another. Count three to each measure of music.

Note .—All the movements in the first part should be taken a la minuet.

Step with left foot to fourth position forward (1); draw right foot to fifth position back of left foot (2); step with left foot to fourth position forward (3), [first measure]; bring right foot past left foot and extend to fourth position forward, touching the toe lightly (4), pose in that position (5 and 6), [second measure]; looking over shoulder back and toward partner; draw right foot to fifth position forward, raised (and) immediately step with right foot to fourth position forward (1); draw left foot to fifth position back of right foot (2); step with right foot to fourth position forward (3), [third measure]; bring left foot past right foot, extend to second position, touch toe lightly, at the same time turn, face partner (4); gentleman now give left hand to partner, pose, looking over shoulder toward partner (5 and 6), [fourth measure]; repeat the first six counts with short steps, passing partner on the right [fifth and sixth measures]; draw right foot to fifth position forward, raised, immediately step forward with the same, a short step, to fourth position, partly turning toward partner (1); draw left

Library of Congress

foot to fifth position, back (2); step with right foot to fourth position forward, short step, continue turning (3), [seventh measure]; draw left foot to closed position with right foot in third position, facing partner (4); address partner (5 and 6), [eighth measure].

108

Repeat the above eight measures in the same direction, gentleman commencing with the right foot on the right-hand side of his partner, with left hand holding his partners right.

Gentlemen use right hand to cross over in the last eight measures. Finish with lady on the right-hand side. During the hold in the last measure of the minuet take the Military Schottische position.

Second Part. —Military Schottische eight measures.

Suggestion .—The glide waltz is considered more artistic and refined, and is by far superior to any movement used for the second part of the Military Schottische.

Counterpart for lady except changing hands when crossing over in the minuet; the lady does not change hands in that movement.

ASSEMBLY GLIDE. (New Dance by Prof. A. Henshell.)

Position—Gentleman and lady stand in third position side by side, lady giving left hand to gentleman's right.

First Part. —Both slide left foot to the side (count 1), bring right foot on to the left, at the same time throwing left foot to the side (count 2), repeat the same movement commencing with right (count 3, 4), galop step to the left (count 1, 2, 3, 4). Repeat the whole, commencing with the right foot.

Second Part. —(Spanish waltz movement.) Gentleman steps down with left foot (count 1), swings right foot forward and springs on left foot (count 2, 3), steps down with right

foot (count 1, 2, 3), steps backwards commencing with left foot (count 1, 2, 3). Repeat this movement, commencing with right foot, and then waltz for eight measures. Lady begins this movement with right foot.

109

THE CHICAGO GLIDE. (BY JOSEPH GEAREN.)

(Music published for ten instruments and piano.)

Figure 1.

Figure 2.

Part First. —Position—Gentleman takes lady's left hand in his right, both facing in same direction. Gentleman starting with right foot takes three walking steps forward (count 1, 2, 3), lifting the feet lightly and quickly and keeping time with hands at each step. Bring the left foot forward across in front of the right (count 1), bring back to former position (count 2), then bring it straight forward (count 3). The couple will then be in position indicated in Figure 2. Repeat the three walking steps backward (*starting with left foot*), drawing right foot across in front of left, and then bringing it back in a half circle 110 (count 1, 2), and at the same time turning on the toe of left foot, and making a salute. The lady executes above movements simultaneously with the gentleman, using the left foot instead of right, etc.

Part Second. —Join right hands and take two glide waltz steps in a half circle (*lady to right, gent to left*), then gent turns on toe of left foot, bringing right foot behind, and salutes. Joining left hands repeat the waltz step in opposite direction, and salute. Join both hands, execute Spanish waltz movement [three measures], gent crossing the right foot in front of left, then left in front of right. (*Lady uses opposite foot* .) Take waltz position and waltz [five measures]. Repeat the Spanish waltz movement [three measures]. Waltz [five measures] stopping in position of first figure.

THE AMERICUS. (BY JOSEPH GEAREN.)

(Music published for ten instruments and piano.)

Position—The couple stand facing each other, the gentleman holding the lady's right hand in his left, and her left hand in his right, resting the weight of the body on the left foot, standing with both feet close together, the left foot slightly pointing out. The lady executes the above and all following movements simultaneously with the gentleman, using the opposite foot, etc.

Figure I. —The gentleman slides his left foot to the left, and back to the first position (count 1, 2) in Berlin time, to one measure of music. Then two glide steps to the left with left foot (count 1, 2), bringing the right foot to the left at the first step, in one measure of music. He then places his left hand on his hip, holding the lady's left hand in his right, taking two walking steps forward, commencing with the right foot (count 1 right, 2 left), in one measure of music. After this he extends the right foot forward, as if to take a third step, taps the toe lightly and faces the lady, making a courtesy. When facing the lady, he brings the right foot back and turns slowly on the left heel. The couple then join both hands and execute the same figure to the right commencing with the left foot.

Figure II. —The gentleman holds the lady's left hand in his right, and, placing his left hand on his hip, takes two glide steps forward with the left foot in triple measure, as in a Spanish waltz, bringing the right foot to the left in the first step. The right foot is then extended past the left, and lifted from the floor. The first step taken is with the left foot (count 1), bringing the right foot to the left (count 2), extending the left foot slightly (count 3), in waltz time. Then glide the left foot forward (count 1), extend the right foot forward (count 2, 3), slide the right foot back at the same time, turning and executing the same movement to the right. When turning, change hands. The gentleman then raises the lady's right hand with his left to the height of the shoulder, one balance step is taken, then the gentleman passes

Library of Congress

his right hand to the lady's waist and the couple waltz, 16 measures, stopping in the first position.

SOCIETY MINUET. (By W. E. CHAMBERS.)

Position—Same as Berlin. Gentlemen commencing with left foot. Lady with right.

Tempo di Minuet.

First Part. —Gentlemen, commencing with left foot, walk forward 1, 2, 3, on count 4, draw right foot up to left in first position, and salute. Repeat, commencing with right foot. Change hands, walk back to place of beginning, and salute on count 4 [four measures].

Tempo di Galop.

112

Second Part. —Gentlemen step forward with right foot, take waltz position, counting 5, 6. Then commencing with left foot, pas de basque movement 1, 2, 3, 4, 5, 6, 7, 8 [four measures]. Then galop to left 1, 2, 3, 4, to right 5, 6, 7, 8 [four measures]. On count 8 finish with weight on left foot, closed position.

Tempo di Waltz.

Third Part. —Gentlemen commencing with right foot waltz 16 measures. At end of waltz, salute and repeat from first.

THE DANCE ARLINGTON. (A classic dance by Willard E. Chambers.)

To begin—Gentleman and lady face line of direction. Gentleman's right hand and lady's left joined, held up with elbows close together. Gentleman keep disengaged hand on hip, fingers pointing back, and lady hold skirt.

Note .—This explanation for gentleman; counterpart for lady.

Adagio Gavotte—Part One. —Commence with left, two glides (deux temps) forward (count 1, 2), right fourth front (count 3), right fourth back (count 4), one half turn to right on balls of feet finishing with weight on left (count 5), step on right (count 6), left over right to fourth (count 7), one half turn to right on balls of feet finishing with weight on left, right in fourth front, with body bending to right at waist (count 8). Repeat above commencing with right.

Allegretto Gavotte—Part Two. —Each join right hands facing partner; three glides to left (count 1, 2, 3), hands raised, arms rounded out, draw right up to left pointing in third (count 4), change hands, repeat to right (count 5, 6, 7, 8), repeat to left (count 1, 2, 3, 4), disengage hands, courtesy and bow (count 5, 6, 7), on count 8 assume waltz position.

Listesso Tempo (deux temps) Two-Step, 16 measures. Repeat from beginning.

113

LA VETA. (BY PROF. C. A. CARR.)

Position—Face partner; gent gives left hand to lady's right; raise hands, forming arch. Gent step with left foot to second position (count 1); draw right foot to third position (count 2, 3) [one measure.]

Step left foot to second position again and pass the right foot by to fourth position, turning one-quarter round (count 1, 2, 3).

Change hands, facing forward rock forward (1, 2, 3) and back (1, 2, 3). Immediately pass right foot back and left foot forward to fourth position and walk three steps (counting 1, 2, 3) to each step (a la minuet); pass right foot back of left foot; third position, face partner and salute.

Library of Congress

Recommence with right foot, repeating the above, after which waltz sixteen measures.
Counterpart for lady.

Note .—In taking the draw step, the body should gracefully sway to the right or left, in keeping with the character of the movement.

THE TUXEDO. (BY R. G. HUNTINGHOUSE)

Position—As in Military Schottische.

Explanation for gentleman; counterpart for lady.

Pas Marche —(Walking steps, a la Gavotte), [1 measure]. Left foot forward forte-half measure]; right foot forward [one-half measure].

Pas Ballote. —2 measures. Left foot forward (count 1), draw right foot up (count 2) [one-half measure]; left foot forward (count 3), right foot forward, raised about six inches from the floor, arched instep [one-half measure]; repeat last measure, commencing with right foot [one measure].

114

Pas Glisse. —(Gliding movement), facing partner, [1 measure.] Left to side (count 1), draw right up to left (count 2) [one-half measure], left to side (count 3), draw left behind right foot (count 4) [one-half measure].

Five-Step Schottische. —(Waltz position), [4 measures.] Left to side (count 1), draw right up to left (count 2) [one-half measure]; left backward (count 3), right to side and immediately draw left to right (count and 4) [one-half measure]; right to side (count 1), draw left up to right (count 2) [one-half measure]; right forward (count 3), left to side and immediately draw right up to left (count and 4) [one-half measure].

(Repeat the last two measures.)

Note.—In the Marching Step, count two for each step; for the three following measures, count 1, 2, 3, 4 for each measure for the Five-Step Schottische, count 1, 2, 5, and 4.

A L'AVENIR. (BY E. WOODWORTH MASTERS.)

Tempo di Schottische.

Position—Partners stand side by side, facing line of direction, nearest hands joined and raised.

Part First.—The promenade. (Half time.) Point and polka. Advance left foot to fourth position, pointed (1, 2), draw it back to third position (3, 4) [one measure]. Advance left foot to fourth position (1) close right foot to third position (2). Advance left foot to fourth position (3); close (4), [one measure]. Repeat with opposite foot. Repeat entire movement with each foot. Dance 8 measures. (Count 1-2-3-4—1, 2, 3, 4.) Positions 4-3-4, 3-4, etc.

Part Second.—Rotary. (Full time.) Redowa Schottische. Position same as for waltz. Advance left foot to second position (1); close right foot, third position in front (2); extend left foot to the fourth position (half turn) (3); glide right foot to side, ten inches in line of direction (4); 115 close left foot and immediately extend right foot to side, twenty inches (and 1). The i being the first step with the right foot in advance to complete the turn.

Note—although the body gradually moves in a rotary form; the turn chiefly occurs at the count of three (crossing the line); the other movements of the feet being made to the side nearly parallel with the line of direction. Dance 8 measures.

Part Third.—Side and rotary. (Double time.) Gallopade and Glide Schottische. Rise on toes of both feet, immediately extending left foot to second position (and 1); close

Library of Congress

right foot, rising and repeat (and 2); repeat (and 3); close rear foot to first position (4); movements all to side (count and 1 and 2 and 3 4); positions (1-2, 1-2, 1-2-1, etc.)

For the rotary part of this movement, extend left foot to the second position (1); close right to third position in front (2); extend left foot to the fourth position (3) (half turn); close right to first position (4) D.C. Rise on toes, etc., and repeat the entire movements with right foot; then again repeat the whole. Dance eight measures. Recommence with part first, etc.

Note .—The explanations are for the gentleman's application; the lady moves with opposite foot in opposite form.

U. OF M. WALTZ. (A combination of movements by Ross Granger.)

Waltz Tempo.

Part First. —Position: Facing partner, hands joined about the height of waist. Glide left to second position (count 1), pass right to fourth position over raised (count 2), hop on left (count 3) [first measure]; glide right to second (count 1), pass left to fourth over raised (count 2), hop on right (count 3) [second measure]; glide left to second (count 1), pause (count 2), bring right to left (count 3) [third measure]; glide left to second (count 1), pass right to fourth over raised (count 2), hop on left (count 3) [fourth measure].

116

(Repeat the above, starting with right foot. Lady use right where gentleman uses left foot, and vice versa.)

Part Second. —Waltz position. Waltz eight measures.

Note .—In making change from hands joined to waltz position, start waltz with hands joined and gradually change into proper position. Music and description of the Waltz-Oxford and U. of M. Waltz can be procured at all music stores.

L'ATHENS. (A combination of movements by Ross Granger.)

Part First. —Position, same as for Waltz. Four measures of Polka Redowa.

Part Second. —Position at beginning: Gent's right and lady's left hand joined. Slide left to left, right back and across left, left to left, swing right across and in front of left (turning slightly to left), point right in fourth (bands raised), change hands and repeat to right; in all four measures.

Part Third. —Position: Right hands joined. Do two mazurka steps to left, starting with left, walk around lady three steps, bring feet to position and bow, join left hands and repeat to right. Lady use right foot when gentleman uses left; in all eight measures.

AGATHA WALTZ. (BY ROSS GRANGER.)

(This description is for the gentlemen; ladies use opposite foot.)

Waltz Tempo. (56)

First Part. —Position—Facing partner, hands joined, gentlemen *right*, ladies *left*. Slide left foot to side (2d) (count 1); making slight pause close right to left (5th behind) 2, 3 [first measure]. Slide left to left (2d) 1; 117 with slight pause close right to left (5th front pointed) 2, 3 [second measure]. Slide right to right (2d) 1; with slight pause close left to right (5th behind) 2, 3 [third measure]. Slide right to right (2d) 1; with slight pause and quarter turn to left, draw left to right (5th pointed) 2, 3 [fourth measure]. You are now side by side facing the line of direction. Glide left forward (4th) 1, 2, 3 [fifth measure]. Glide right forward (4th) 1, 2, 3 [sixth measure]. Facing your partner slide left to left (2d) 1; making slight pause draw right to left (1st) 2, 3 [seventh measure]. Starting with left make one waltz step turning by couples half around to right, as follows: Glide left to left turning quarter around to right 1; slide right to right (2d) turning quarter around 2; draw left to right (1st or 3d) 3 [eighth measure], changing hands during turn.

Note .—You are now on opposite side from that which you started in, and opposite hands joined. Starting with right foot, repeat above, taking waltz position during measure of waltz at end of this movement. In all sixteen measures to Part First.

Second Part. —Waltz sixteen measures.

In all 32 measures to the dance.

THE WALTZ-OXFORD. (BY PROF. ROSS GRANGER.)

(This description is for gentleman, lady use opposite foot.)

Part First. —(Tempo Waltz.) Position—Side by side, nearest hands joined about height of shoulder. Count and step one to a measure. Starting with left foot, glide forward three counts, touch right foot to floor in front on fourth count. Turning toward partner, change hands, start with foot just pointed, repeat back (counting 5, 6, 7, 8). Facing partner, step to left, cross right foot and touch toe in front, repeat to right and left (counting 1, 2, 3, 4, 5, 6), drop hand and bow (counting 7, 8).

118

Part Second. —Facing partner join hands, gentlemen right, ladies left. Step to left, 1, swing right across left, toe pointed toward floor, 2, raise on ball of left foot, 3, [one measure], repeat with right foot. The left foot is now raised, sliding left to left, let go hands and turn with two waltz steps. You will be back to back at end of first waltz step, and facing each other at end of second; join hands again and repeat the balance and turn, ending this time in waltz position. Continue waltzing 8 measures.

Note .—Be careful in the balance and turn to keep on line of direction so as not to get too far from partner; in other words, keep near your partner during the turn.

THE PEACOCK STRIDE. (A combination of movements by Rosa Granger.)

Tempo Gavotte.

Part First. —Stand side by side, nearest hands joined and raised about height of shoulder. Starting with outside foot, walk forward two walking steps (a la minuet) (count 1-2 3-4); slide outside foot forward, making slight dip, turn toward your partner and chasse (count 5-6 7-8), changing hands during movement, and ending with gentlemen's right and ladies' left foot in the fifth pointed, both facing opposite direction (back). Repeat same movement back (counting 1-2 3-4 5-6 7-8), ending in waltz position. In all, four measures to part first.

Part Second. —Waltz-Schottische, four measures.

Modified Description .—Walk forward two steps. Do one “Two-Step,” turning half around and changing hands. Repeat back in opposite direction, ending in waltz position. Waltz-Schottische, four measures. Use long dash slide with slight dip during “Two-Step.”

119

BADGER GAVOTTE. (BY MRS. S. J. SEVERANCE.)

Position—Gent give right hand to lady's left, facing in the same direction; placing left foot in fourth position, toe touching the floor lightly (count 1); back to toe of right, heel raised (count 2); step forward with left (count 3); with right (count 4); turn facing partner, take two glissade steps (count 5-6); draw the right foot to the fifth position back (count 7); turn on the ball of left foot a quarter around to the right, closing with right foot in the fifth position in front (count 8).

Repeat the above with left hand to partner, commencing with the right foot.

Second Part. —Take waltz position, Slide left foot to second position (in dipping movement) (count 1); draw right up to left (count 2); waltz 3-4-5-6-7-8.

Repeat second part, sliding with right foot.

N.B.—This explanation is for the gentleman, the lady using the right foot when the gentleman uses the left.

SANTA MARIE. (BY MRS. S. I. SEVERANCE.)

Redowa Time. —Position: Face forward, gent give right hand to lady's left, hands raised. Slide left foot to fourth position (count 1). Draw right foot up to left, fifth position back, at the same time sliding left to fourth position, foot slightly raised from the floor (count 2). Draw left to fifth position in front, changing the weight to left, right foot raised in fifth position, back, toe touching the floor lightly, heel raised (count 3).

Repeat the above commencing with the right foot (count 1-2-3). Turn facing partner, take two glissade steps 120 to the left with left foot (count 1-2). Draw right up to left, fifth position back (count 3). Slide left to second position (count 1). Turning on the ball of left foot a quarter round. Right foot in fourth position, toe touching the floor lightly (count 2). Draw right to left in fifth position in front, heel raised (count 3).

Repeat all of the above with left hand to partner, commencing with right foot.

Second Part. —Take waltz position; take two glissade steps with left foot (count 1-2). Draw right foot up to left, fifth position back (count 3). Slide back with left to fourth position (count 1). Draw right to second position, at the same time draw left to right, third position, changing the weight to left foot (count 2). Repeat (count 3). (This step is the same as the Newport). Take two glissade steps with right foot (count 1-2). Draw left up to right (count 3). Take Newport step by sliding forward with right (count 1-2-3). Glissade with left (count 1-2). Draw right up to left (count 3). Newport sliding back with left (count 1-2-3). Glissade with right (count 1-2). Draw left up to right (count 3). Newport sliding forward with right (count 1-2-3). Recommence with first part.

N. B.—This explanation is for the gentleman, lady using the right foot when the gentleman uses the left.

THE AURORA (BY CLIFFORD G. SWEET.)

(As adopted by the American Society of Professors of Dancing, New York.)

Form the couples around the hall, standing in waltz position; gentlemen ricing out, ladies facing toward center of room. Begin with a step on right [retarded measure] (10), point left in an intermediate position between second and fourth, and pose (II, 12), (see Fig. No. I on title page of music.) During the foregoing [retarded measure] the gentleman changes ladies' right to his right, 121 swinging them down and back at full length, as in Fig. I, and again swing them forward when first slide is made, as in Fig. 2.

Part First. —Slide left foot forward (1, 2); change (3); step forward with left (4, 5); hop on left (6); step forward on right (7, 8); hop on right (9); step forward on left (10, 11); hop on left (12); turn to face in opposite direction on the last hop, same as in the Berlin, and repeat the foregoing twelve counts, beginning with right foot.

Part Second. —Change to waltz position. Make a side slide with left foot (1, 2); change (3); step with left (4, 5); hop (6); slide right (7, 8); change (9); waltz (10, 11, 12; 1, 2, 3; 4, 5, 6; 7, 8, 9); pose, as per explanations (10, 11, 12.) Counterpart for lady.

Note .—Make the hops as slight and with as little exertion as possible. The term “change” in explanation of the steps is called by many teachers a displacing movement. The dancers go forward and back during part first, and both lady and gentleman present and retain right hand during that part of the dance. The retarded measure occupies about the thee of three measures. During part second the couples turn, as they would in waltzing.

The Aurora is the only round dance adopted by the American Society of Professors of Dancing from among many presented the same season.

DANCE INFANTA. (BY CLIFFORD G. SWEET.)

Music, four measures slow Redowa Tempo, and eight Waltz Tempo.

Position—Couples stand side by side, gentleman holding lady's left hand with his right, with left arm akimbo, lady holding skirt with her right hand.

Part First. —Gentleman step forward on ball of left foot (count 1). Gentleman step forward on ball of right foot (count 2). At “and” following the count 2, extend the left foot to 4th point position; draw or close right behind left in 3d position (count 3) [one measure].

122

Repeat beginning with same foot (counting 1, 2, and 3) [one measure].

Change to waltz position and make three slides to left, following exactly the three or notes in the music for two measures, as follows: Make a long, slow slide (count 1, 2); bring right to left, “and,” slide left again quickly (count 3) [one measure]. Make another slow slide (count 1), close, (2), rest, (3) [one measure], or four measures in all.

Part Second. —Waltz 8 measures and repeat all *ad libitum* . Gentleman begins each movement with left foot, lady with right. The movements in Redowa three are counted thus: 1, 2, and 3; 1, 2, and 3; 1, 2, and 3, and 1, 2, rest, 3.

Remark .—The waltz tempo really begins on the last count of the Redowa movement. We mention this so the musicians will take up the waltz tempo quickly, and not make a slight pause as most of them seem inclined to do.

THE PIROUETTE. (BY PROF. R. F. THUMA.)

Starting Position—Face partner, gentleman's right and lady's left hand joined. Do not stand too far apart.

First Movement. —Step left foot to second position, commencing to face outward (to left), and commencing to raise hands for pose (count 1) [one measure of music]; step right foot to fourth over (crossed in front) (demirondijambe), and sinking (sorte), finishing to face outward, and finishing to raise hands (looking at partner over shoulder) (count 2) [one measure]; release hands and face partner, continuing to turn, join gentleman's left and lady's right hands, and—

Second Movement. —Step right foot to second position, commencing to face outward (to right), and commencing to raise hands for pose (count 3) [one measure]; step left foot to fourth over (crossed in front), and sinking (sorte), 123 finishing to face outward, and finishing to raise hands (looking over shoulder at partner) (count 4) [one measure]; release hands and face partner, continuing to turn, and—

Third Movement. —Step left foot to fourth position front, continue to turn to the left (count 1) [one measure]; “Pirouette ”—turn yourself completely round, sustaining weight on the left foot, taking care not to get too far away from partner (count 2) [one measure].

Fourth Movement. —Salute partner, finishing with weight on right foot at last beat of music (count 3-4) [two measures].

Fifth Movement. —Take waltz position. Gentleman start with left, and lady with right foot. Waltz eight measures. The steps for lady are the same, she using the opposite foot.

Note .—In dancing the Pirouette, the gentleman always starts with the left, and the lady with the right foot, throughout.

Caution .—In connecting the fifth and first movements of this dance, to commence again, remember that the first step to second position is executed on the first beat of the music of the preceding measure.

Library of Congress

This dance is very easy of conception; to dance perfectly the movement should be continuous, and will be found very novel and fascinating.

LA ZELDA. (BY ROBERT METCALFE.)

First. —Slide the left foot to the left in the 2d position (count 1).

Second. —Bring the right foot up close to the left in the 3d position; at the same time raise the left foot, extending it, pointing the toe down (count 2).

Third. —Bring the left foot back to the right, placing the heel of the left directly above the right instep, toe touching the floor (count 3).

124

Fourth. —Repeat the above twice.

Fifth. —Waltz five measures, commencing with the left foot; second time all of the above is to be repeated, commencing with the right foot, to complete the dance.

Lady.—Same as gentleman, only that the feet are reversed, lady commencing with the right foot.

DORADO PASO (GOLDEN STEP.) (BY ROBERT METCALFE.)

Position—Face the line of direction. Gentleman give right and lady left hand all through the first half of the first part; then turn one half around, facing in opposite direction, and give the other hand.

Part First. —(Count three for each measure.)

Movement No. 1. —Execute one waltz step forward in the following manner: Left to fourth position (1); right to fourth (2); left to third behind the right, at the same time change the

Library of Congress

weight to the left foot with right extended toe pointed (3); pass right forward to fourth (4); turn on the ball of the right and face partner, at the same time place left to the side in the second position, pointing the toe (5); draw the left to front of right, placing the heel directly over the instep of the right, the toe touching the floor (6).

Movement No. 2. —Execute two mazurka steps, commencing with the left foot, finishing with the weight on the right (1, 2, 3, 4, 5, 6).

Movement No. 3. —Repeat the first waltz step, facing the line of direction (1, 2, 3); pass right to fourth (4); left to third behind (5); raise on both toes in a springing manner (6).

Note .—This step places partners nearly back to back with the hands passed in front toward line of direction. Maintain this position while executing movement No. 4.

125

Movement No. 4. —Pass left backward (1); right to left (2); place the weight on the right foot (3); left backward (4).

Turn on the ball of the left foot toward partner, changing hands and face in the opposite direction. The right foot should be held slightly off the floor while turning (5, 6) [eight measures]. Recommence with the right foot and repeat the whole in the opposite direction.

Note .—In completing the fourth movement the second time, turn to face partner and instead of holding the left foot off the floor on the count (5, 6). Pass left to the side in the second position (5). Pass right to third behind; at the same time extend left, placing the weight on the right foot, taking waltz position (6).

Part Second. —Six-eight time; count two for each measure. The waltz position is to be maintained throughout the second part.

Execute two waltz steps, commencing with the left foot (1 and 2, 3 and 4). If the waltz steps are executed properly the weight will be on the right foot on finishing. Immediately

Library of Congress

change the weight to the left foot and execute three glides with the right foot (1, 2, 3); change weight to left with right slightly raised (4).

Repeat the above, commencing the waltz with the right foot and glide with the left [eight measures].

Repeat all of the second part. This description is for the gentleman. The lady is to substitute right for left and left for right.

HARVARD GAVOTTE. (BY ROBERT METCALFE.)

Part First. —(Count four to a measure.) Position-Face each other and give right hands. Sliding the left foot to the left in the second position (count 1); move the right in the same direction, passing it behind the left, placing the toe of the right to the hollow of the left (count 2); slide left to the left (count 3); slide right foot 126 in same direction in front of the left, placing the heel of the right above the instep of left (count 4). Repeat the above, commencing with right foot, then step forward with left, pointing toe down (count 2): step with right (count 3, 4); step with left (count 5, 6); draw the right to the left in first position, salute (counting 7, 8).

While these steps are being taken the couple are to move in the direction indicated by diagram [four measures]. Repeat the whole, commencing with the right foot, giving left hands, and in last part turn in the opposite direction and salute to complete Gavotte movement.

Part Second. —(Count three to a measure.) Position—Lady give left and gent right hands, facing each other. The hands should move forward and back in a swinging motion while this part of the figure is being executed.

Spanish Movement.—Slide the left foot to the left in second position (count 1); draw the right behind the left in third position (count 2); holding your feet in this position, rise on both

Library of Congress

toes (count 3); slide the right foot back in second position (count 4); draw left foot in third position (count 5); spring (count 6). Repeat the above. Take waltz position and waltz four measures. Repeat the whole, commencing with the same foot.

N. B.—This explanation is for the gentleman, the lady using the right foot when the gentleman uses the left, etc.

THE CARLYLE. (BY J. N. WORTHINGTON.)

(Waltz position.) Slide left foot to second position, bending right knee while doing so, to give a waving motion (count 1); draw right foot up to and extend left quickly, pointing (count 2); draw left back to and extend right, pointing (count 3); bring right back to and cross-wise over left, hopping slightly on left (count 4); slide 127 right to second, bending left knee (count 5; draw left up to and extend right, second position, pointing (count 6); draw right back and extend left (count 7); bring left back to and crosswise over right, hopping slightly on right (count 8).

Second Part. —Waltz (or Schottische turn) (count 8). Four measures in all. Counterpart for lady.

LA REVE POLKA. (BY J. N. WORTHINGTON.)

Position—Facing line of direction; lady's left hand in gentleman's right, as high as lady's shoulder.

First Part. —Extend left foot to fourth position, toe to the floor, right knee bent slightly (count 1); straighten right knee and swing left foot on a circle to second position, toe to floor, bending right knee (count 2); one polka step forward, left foot (count 3 and 4); do not bring right to left after the polka step, but turn half around on the balls of both feet, the right in fourth position, point toe to floor, bend left knee (count 5); straighten left knee and swing

Library of Congress

right to second position, toe to floor, left knee bent (count 6); one polka step with right in front (bringing left up to third position at the end of the polka step) (count 7 and 8).

Second Part. —Make two glides sidewise to left (count 1, 2); polka (counting 3 and 4, 5 and 6, 7 and 8) making a turn and a half.

Repeat the above, the gentleman starting with right foot, he being on the right.

Eight measures in all. Counterpart for lady.

128

THE ALTOONA. (BY J. N. WORTHINGTON.)

(Waltz position.) Slide left foot to second position (count 1): right up and left to second again (count 2); (drawing right to left, weight on left), slide right to second (count 3); left up and slide right to second again (count 4); (drawing left up, weight on right), once around to the measure.

NARRAGANSETT.

Position—Face partner, holding both hands a little higher than the elbows, slide left foot to second position, bending the knees while doing so (count 1); draw left foot up to right and slide left to second again (count 2), (counting one to each measure). Let go of left hand, face back, take two walking steps back (right—left) (count 3, 4); take waltz position, slide right to second (count 5); left up to right and slide right to second again (count 6): draw left to right (but keep weight on right) without letting go, face line of direction, take two walking steps (count 7, 8) [eight measures].

Waltz eight measures—sixteen.

THE WEARY WILLIE SCHOTTISCHE. (BY J. N. WORTHINGTON.)

Library of Congress

Position—Facing line of direction, arm in arm; starting with right foot.

Slide right to fourth position front (count 1); draw left to third behind (2); slide right to fourth front (3); draw left up to third, toe pointing to floor, and raise on the right (4); advance left to fourth front and tap (5, 6, 7, 8). Draw left back to right between 8 and 1. Advance left 129 to fourth (1); right to third behind (2); advance left to fourth again (3); draw right to third, toe pointing, raising on left (4); advance right to fourth and tap (5,6, 7, 8). Between 8 and 1 bring right heel over left instep.

Glide forward and to the right (oblique) (1); left to third behind (2); glide again with right (3); left in front, heel over instep of right, and make a slight hop on right (4); glide with left forward and to left (5); right to third (6); left forward again (7); right heel over left (8); glide right (oblique) (1); left heel over in front (2); glide left (oblique) (3); right over (4); walking steps (5, 6, 7, 8).

Once through the dance.

Note . — More than two can dance together, all starting with right foot.

DE LA GRAND. (BY JOSEPH GEAREN.)

Position.—Couple stand about twelve inches apart, facing each other, gentleman resting the weight of the body on the right foot, lady the left foot; extend the arms to the right and left of the body, gentleman holding the lady's left hand in his right and right in his left; both feet close together, point the toe of left foot to the left; the lady uses the opposite foot from the gentleman all through the dance.

Part First. —(Music) three-four thee. Glide left foot to left (count 1); bring the right foot to left and glide left foot to left (count 2); bring left back to toe of right (count 3); (full count 1 and 2,3), [one measure]. Repeat this movement to the left with left foot, and on the third count bring the left to heel of right. Gentleman place right hand on hip, and holding the

Library of Congress

lady's right hand in his left, step to left with left foot (count 1); bring right behind the left (count 2); step to left with left foot (count 3), [one measure]. Bring right foot to left (count 1), and pose on last two (count 2, 3), [one measure].

130

Repeat all the above movements to the right, gentleman beginning with right foot, lady with left.

Part Second. —(Tempo di Polka.) Join right hands raised to shoulder, place left on hip, gentleman going around to the left, lady to the right in a half circle; resting weight of body on right foot, bring left foot forward, tap the heel (count 1); bring left to rear of right, tap toe (count 2), [one measure]. Take two glide steps around to the left with left foot (count 1, 2), [one measure]; then two walking steps, right foot (count 1); left (count 2), [one measure]. Bring right foot back, at the same time turn to right and face partner, bring left foot to right; you will then be in opposite places. Change hands and repeat this movement around to the right, gentleman starting with right foot, lady with left.

Part Third. —Take waltz position and waltz [16 measures], stopping in first position.

Explanation To Part First .—The music must not be played too fast. Gentleman in making the first pose places the left hand across the waist and right hand behind the body, on the second pose ditto.

Dancing should not be indulged in too often, nor continued so long as to be exhaustive, for where weariness is apparent, grace and ease of movement become lost.